

SQUARE DANCING

NOVEMBER, 1978

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Square dancing . . . it's Something Special



"Dance tall," the white haired gentlement at the microphone was saying. "Raise your shoulders, pull your dining room back, tuck your sitting room in. Now, you're beginning to look like square dancers." . . . The time was June, 1947. The place was Colorado Springs. Twelve squares of us, the total capacity of the small hall, had come here from all parts of the country to listen to Dr. Lloyd Shaw and to learn all we could about square dancing.

"Stand tall," he would say. "If you're a tall person, take your cue from the dancer who is short — stand erect, be proud of your height." And thus, every morning we would be drilled in those simple basics we thought we already knew. "When extending your hand in a right and left grand or a right and left thru, reach only as far as is comfortable, then release handholds as you move past. Hang on too long and you may pull yourself or the other person out of position." We've never forgotten his teachings.

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Up until the mid-1930's square dancing had all but disappeared. What there was was often the rough dancing synonymous with the wild frontier barrooms, complete with hobnailed boots and the jug on the floor. Then, when Lloyd Shaw appeared on the scene to research the dances of the west, he set out to eliminate the rough dancing and bring back the element of *moving to music*. "Our square dance is something special," he would say. And, as he told us all to be proud of our heritage of dance, he encouraged us to dress the part and to look and act like square dancers.

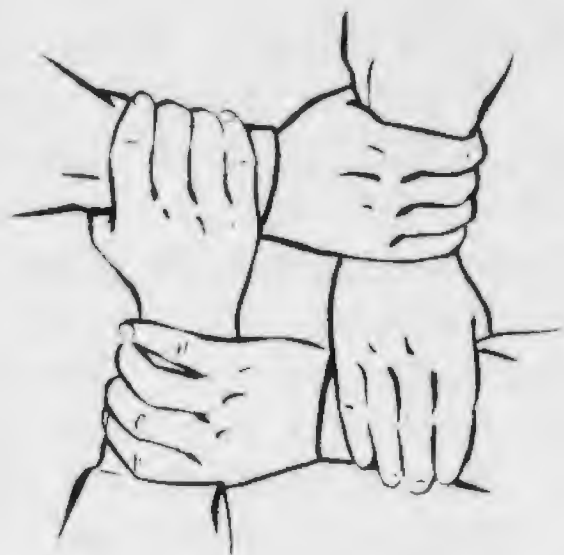
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All of this happened many years ago but those words of "Pappy" Shaw ring as true today as they did then. "Dance tall. Be proud of your dancing." It is natural to want to dance well, to improve one's style of dancing and to do better those basics we have already learned to dance mechanically. In tennis, golf, swimming and bowling we learn a limited number of "rules of the game" then we strive to improve. In square dancing it should be the same.

We've reached a point in square dance history where we have movements aplenty to last us for years. At the same time we may be becoming negligent in our ability to dance well.

Dancing smoothly and considerately places no barriers to our dancing pleasure. On the contrary, as we learn to dance more uniformly and with greater smoothness we enhance our scope of enjoyment. We savor the unlimited pleasure which comes with being at one with the music and being a part of a team. And we begin to experience square dancing as it is meant to be.

SMOOTH DANCING THEME FOR '79



IT MUST SEEM unique to someone outside the world of square dancing for the practitioners of such a widespread, sprawling activity to agree to work together on a single project. But this is exactly what is about to happen. After almost 30 years of the continuous growth of this activity, square dancers are beginning to take a closer look at the "product" — at *how* we dance. The results seem to indicate the need for a period of *catch up* to "clean up the act" as it were, to de-emphasize for the moment the rush to new movements and place the emphasis on *smooth* and *uniform* dancing.

The words SMOOTH DANCING carry with them a wide variety of meanings. To some, the term is synonymous with all the dancers *moving together* within a square, in harmony with the music and well-timed to the calling. To others, it simply means the opposite of rough dancing, of avoiding erratic movements that could cause a person to be put off balance and possibly be hurt in the process.

Because square dancing involves YOU and seven others within a square, SMOOTH DANCING must also mean *considerate dancing*. During the coming months you'll be hearing more and more about dancing style, about how and why we dance a certain movement in a particular way. You'll become aware of standardization and what has been learned about the basics over the years.

Recognizing the importance to all for a uniform style of square dancing and the urgency of placing the emphasis on SMOOTH DANCING, the 28th National Square Dance Convention, supported by responsive square dance leadership organizations, is making *Smooth and Uniform Dancing* its theme for the 1979 Convention to be held in Milwaukee,

Wisconsin, next June. Supporting the National, CALLERLAB — The International Association of Square Dance Callers, has as the theme for its 1979 Convention "Comfortable Dancing in the Proper Spirit."

Self Analysis

Comfortable dancing has a very personal connotation. Have you ever asked yourself, "Am I a pleasant dancer to be with?" It is a good question to ask one's self occasionally. It might just be that some of the problems we find with other dancers are errors we may be committing ourselves.

As an example, have you ever danced with someone who reminded you of a *dead fish*? On a swing thru, on a spin chain the gears, or on any of the many turning patterns these people simply offer no resistance — only a limp arm, letting you do all the work. It could be that this also might be one of *your* failings.

Are you a rough dancer? How can you tell? Ask your dancing partner? Maybe he or she will tell you; maybe not. It's a good idea to know what rough dancing is and what effect it has on the others with whom you dance. Most of our trouble spots are simple errors, sometimes the result of bad habits picked up along the way. Rough, inconsiderate, uncontrolled dancing *can be corrected*. There is not one of us who cannot become a better dancer — *if we have the desire*.

Some Styling Tips

As guidelines to SMOOTH DANCING, check the CALLERLAB lists of basics. You'll find them with definitions and styling tips in the various SIOASDS Illustrated Basic Movements Handbooks. These will help you to overcome awkward or affected dancing habits. During the coming months SQUARE DANCING magazine will zero in on some styling tips designed to help you become a

smooth dancer. Here are a few samples.

If you're going to be a square *dancer*, be sure that you look and act like one. Stand tall. Head up, chin in. Pull your shoulders back — they serve as your tiller, your direction setter. Tighten up your body muscles — stomach, rumble seat, etc. There's no need to be self-conscious if you have good posture.

Body Movement (Body Mechanics)

Square dancing isn't a game where the goal is to get from Point A to Point B as quickly as possible. The object is to move to the music (to dance) in a continuous, flowing, effortless manner and to complete a movement simultaneously with the others in your square before moving on to the next call. Square dancing shouldn't be a stop-and-go proposition. Each basic should blend from one to the next.

Avoid off-balance movements such as a kick-balance in an ocean wave or in an alamo circle. Keep your feet under you, making as small a base as you can. And, when you balance, the action should be a short two-step forward and a two-step back.

When walking, keep your steps short and your feet close to the floor. The square dance step is a gliding movement with each foot aimed straight ahead.

An accomplished golfer will practice a correct swing again and again until the body follows a repeated groove and feels natural in swinging the club. It's the same with many of our body actions in square dancing. To be a truly competent dancer takes a lot of understanding and much practice.

Positioning is the name of the game. Be in

the right place at the right time (not before and not after). Know your basics. As an example, *with whom do you star thru?* (With the one you face, of course.) *Where are you when the star thru is completed?* (That person is now your partner and you are at right angles to your starting position.) *With whom do you do a California twirl?* (With the lady on the man's right — the man on the lady's left.) Test yourself in this manner with all of the basics and check the Handbooks on the number of steps suggested for each movement.

Hands — Armholds

A good handhold is one that is easy to release and one that in no way *interferes* with a partner's direction goals. How many times have you had someone hang on too long in a right and left grand, a right and left thru, a swing thru, or in a square thru? When this happens, the victim sometimes is turned in the wrong direction and almost always loses the beat of the music. There are comfortable, considerate and uniform ways of doing all of these movements.

When walking, let the hands hang loose. Men should pull their hands slightly behind them out of the way. The ladies will frequently work *their skirts*, thereby putting their hands to good use. Each basic places its own demands upon the hands. Hand positions in a box the gnat, as an example, should allow the dancer to recover quickly so that the hands are positioned for the next movement.

Remember that to *pull by* is a smooth



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movement while *yank* or *jerk* is not. In a right and left thru you take right hands and as you move past each other, you release handholds. You do the same thing in a grand right and left, release hands just after you become adjacent.

Your hands are your *directors*. In a promenade the call *backtrack* says to the men, "Pull with the right — push with the left." That "push" is *not* a shove. It's a light-pressure indicator only.

You've just finished a ladies grand chain and as you are completing your courtesy turn, the caller gives you the next call, "Head ladies chain to the left." The head men will courtesy turn their ladies a few degrees further than usual and with their extended left hand they'll direct their lady to the left. This hand directing plays an important part in dance styling.

There's a great difference between directing and shoving and when it comes to the twirls and different turn-under movements, which we'll be covering in coming months, it is well for the men to understand that *the ladies do not have to be twirled*, turned under or swung as though they didn't know what they were doing. The man's responsibility is one of support and assistance. That's all.

Importance of Standardization

Over the years callers have standardized their calls so that the same command results in the same reaction, regardless of who is doing the calling or where the calling is being done. The callers, by working closely together with each other and with the dancers in their areas, have also recognized a uniform style of dancing which is both comfortable for the dancers and, at the same time, presents a logical, uniform base on which a caller can develop his choreography.

Callers are encouraged in their workshops, clubs, or classes to work on these points; to discourage rough dancing and body movements contrary to the flow; to encourage moving to the music; to stress good timing, uniform dancing (standardization) and consideration. (See the special section aimed at the caller, starting on page 10.)

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The goal for the coming year will be to bring the quality of dancing up to a point where its emphasis is at least equal to the addition of new movements in the past. We are all in a position to support next year's

SMOOTH DANCING



Carl and Varena Anderson — originators of the National Square Dance Convention — express some thoughts on SMOOTH DANCING.

The wonderful aspect of square dancing is that it lends itself to both fun dancing and beautiful, smooth dancing. Each fulfills a different type of inner satisfaction and each serves a purpose. . . . Consider what is most important to watch in any dance. . . . It doesn't matter whether it is a waltz, a foxtrot, a tap dance or a square dance exhibition. We look for beauty that can only be achieved through a smooth flow of movement and a style that sets it apart from the ordinary. Should we settle for anything less for ourselves? We sometimes dream that one of those dancers could be ourselves or wish that we were able to dance so beautifully. It is possible in square dancing if we all start insisting that styling once again be taught in beginner classes and do our part to practice this in our everyday dancing. . . . Have fun, but also achieve that deeper inner satisfaction that comes from smooth execution.

National Convention with SMOOTH DANCING drives in our own areas. Associations: you can help, too. See the special issue of Gavel and Key starting on page 89 of this issue and note the sample proclamation. You're invited to use this as a prototype and come out with a similar proclamation of your own.

This is only a taste of the SMOOTH DANCING guidelines to come during the ensuing months. The high point, remember, will be at next year's National Convention. In the meantime, follow the step-by-step illustrated articles in this and other square dance magazines. Everyone is encouraged to be a part of this program. Start a SMOOTH DANCING campaign in your area, you'll find that it will open the doors to a greater sense of dancing pleasure — for everyone.

DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS



Dear New Dancer:

Once again a warm welcome. In the last few weeks since the first in this series of "Discovery" issues, you've doubtless discovered for yourself many of the things we'll be talking about. This month we'd like to cover a bit of the interesting background on your new-found activity.

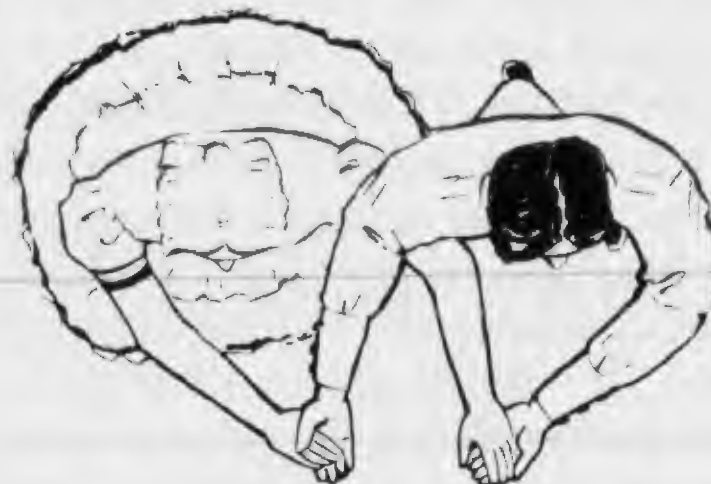
The evolution of modern square dancing makes a fascinating study. Except in areas where the dance masters brought the style and etiquette of the ballroom to the 18th and 19th century city dwellers, most dancing simply reflected the often rough and tumble atmosphere of a frontier America. The representation we frequently see in the movies of an old-time hoedown or barn dance is very likely the way it was. And, in the minds of many non-dancers, that's the way it is today. Of course, nothing could be further from reality.

As you've noticed, the skipping, prancing, clumping gait has been replaced by a smooth, gliding movement of the feet, a dance step that makes a sandpaper sound on a hardwood floor while requiring a minimum of energy on the part of the dancer.

Most important is the fact that square dancing has become a cooperative, team-type activity. There was a time when it was virtually impossible to move from one area to another and be able to dance with strangers. There would be an endless variety of ways to promenade, to swing, to do an allemande left. Each community tended to have its own style of

dance and even within a given area you would find individual interpretations that often made it impossible for the dancer to guess what "surprises" the next partner would introduce.

Today this guesswork is no longer necessary. A uniform style of dancing has emerged and this you will be learning in your classes.



The six ways to promenade have narrowed to one standard style. Handholds in an allemande left or a grand right and left are the same the world over. From the many ways to do a waist swing, one uniform method is recognized as standard. All of this has happened so that *you* will be able to square dance anywhere, to any caller, and with dancers whom you may be meeting for the first time.





Many Forms

When folks speak of square dancing they usually refer to all of the dances that fit into this general classification. First, of course, are the *squares*. And then there are *contras*. Here, instead of a square or circle formation, dancers arrange themselves in long facing lines and for the most part use standard square dance basics. Third, are the couple dances known as *round dances and mixers*.

The general appearance of the square constantly changes and from this squared-off formation come a variety of forms. To name just four of the most common there are: Lines — *the dancers have left their home position to*



stand with others to form lines of three or more; Circles — a ring of from three to eight of the dancers who are revolving together simultaneously; Stars — a designated number of



dancers raise their hands in a star formation and move as directed, and Grids — two opposing pairs of dancers moving first vertically and then horizontally across the square and around the two stationary couples to follow the calls.



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The calls or rhythmically delivered commands issued by the caller utilize the basics and direct the dancers through these various patterns. Calls fall into two major categories. Patter Calls: These are most usually extemporaneous calls fitted to the accompaniment of a hoedown (music which is more important for its rhythm than perhaps for any particular melody). Hoedowns are interchangeable and patter calls should work well with any of hundreds of selections. Usually an impromptu call develops as it is called. The caller starts with a given pattern and, with the help of the basics at his command, directs the dancers through a wide variety of changes. Singing Calls: These differ from patter calls in several ways. Primarily a singing call has a set pattern and is especially composed to fit a particular tune with a recognizable melody.

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This is only the beginning. In the months to come we'll be adding more to your stockpile of knowledge. Our best advice right now is to enjoy yourself. After all, that's what square dancing is all about.

You'll notice each month as we switch from the fundamentally basic patterns in this section to the more complex patterns covered elsewhere in the magazine, that even the difficult basics still adhere to the principles of good dancing that we'll be talking about in the coming months in Discovery.



TRIPLE SCOOT

IN RECENT YEARS we have become well indoctrinated into the realm of dancing in columns. Among the many movements that work from this formation are *coordinate* and *track II*. CALLERLAB's Plus One category includes another that has become well established — Triple Scoot.

Taking its pattern from scoot back (a Mainstream basic), Triple Scoot, appropriately enough, involves the turn thru portion of three scoot backs going on simultaneously. To set up for the action, we have had the heads lead right and circle to two facing lines of four (1). Stepping forward, each dancer does a cur-

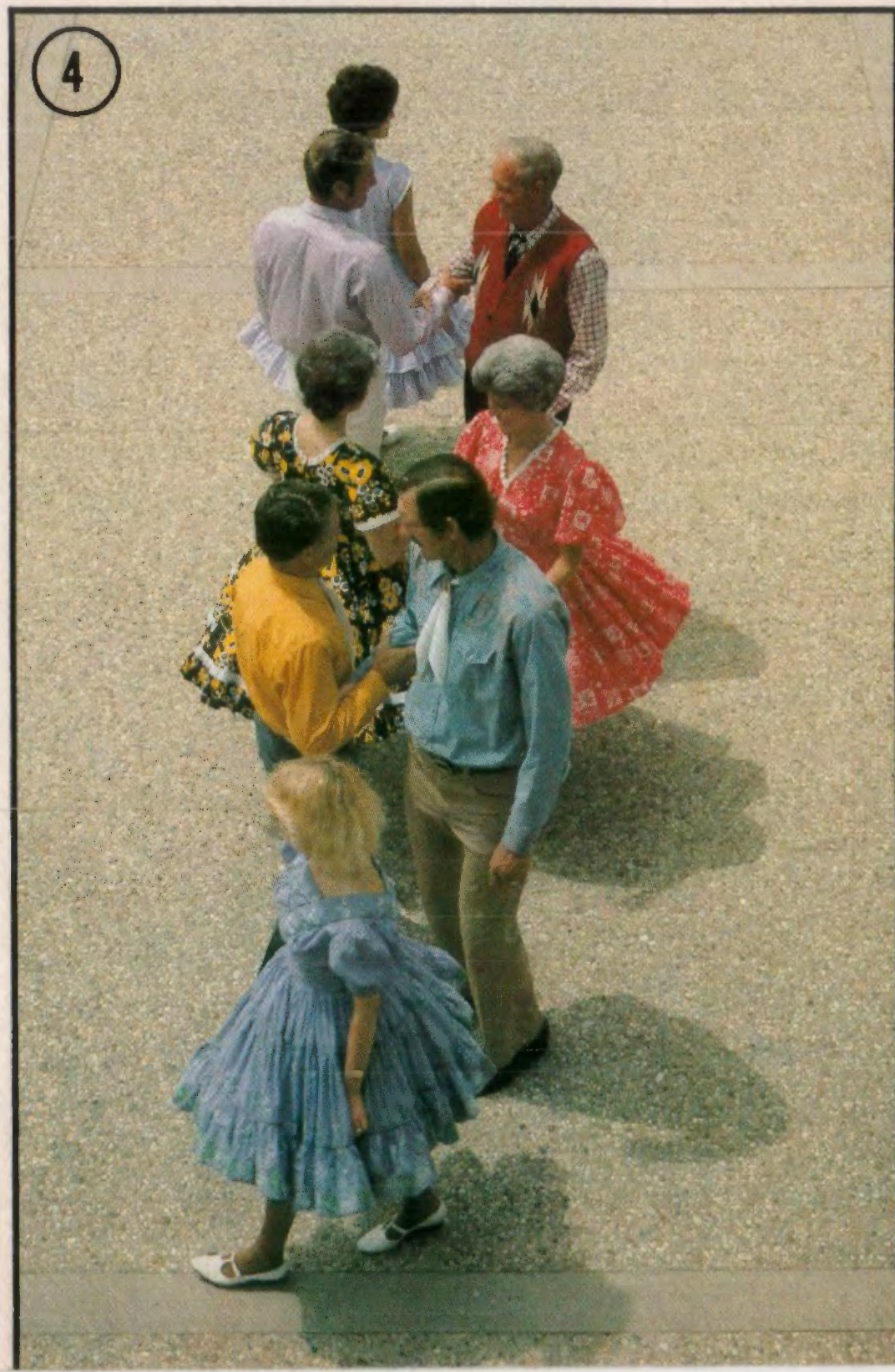
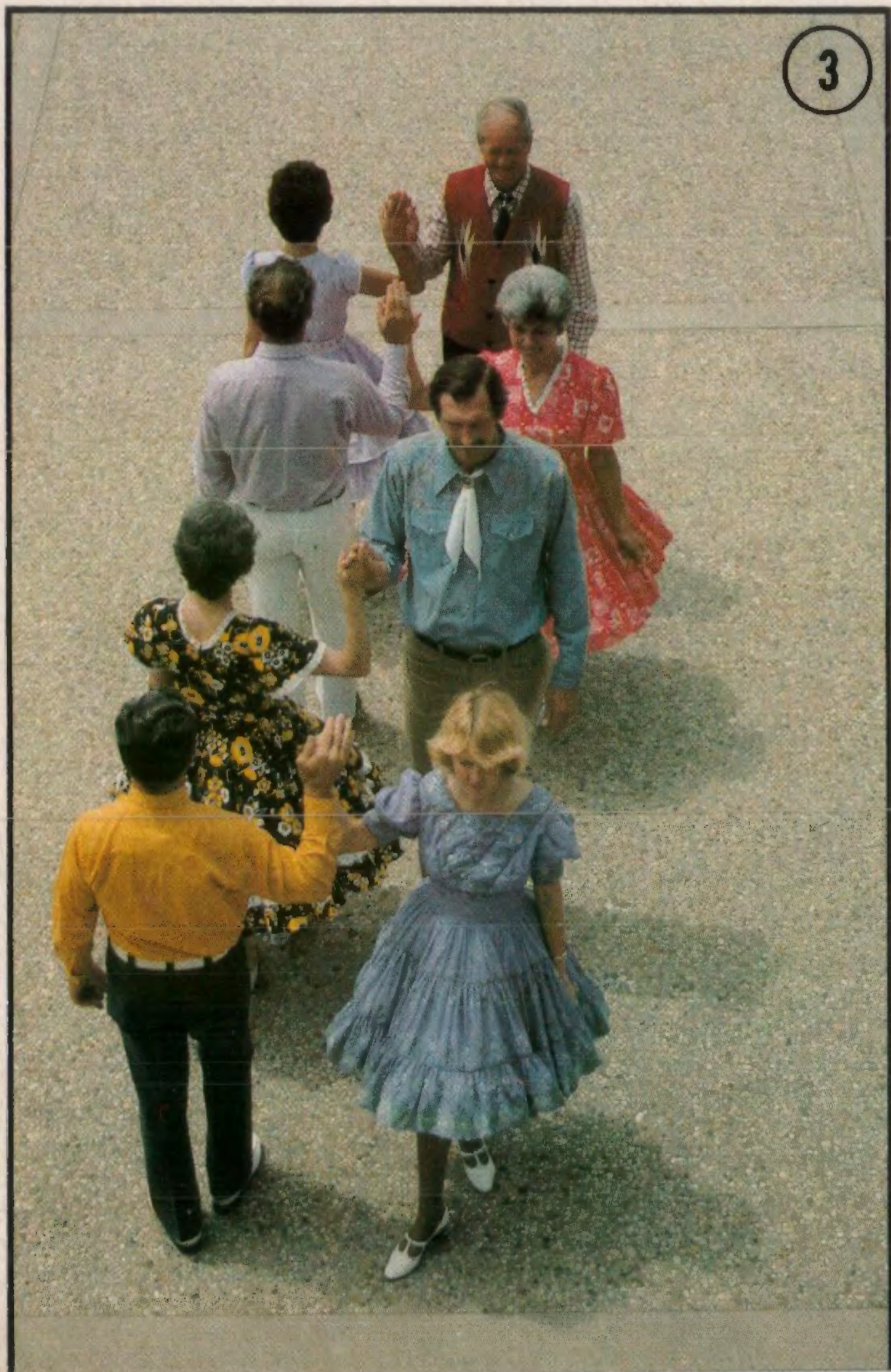
lique (2) to end in two normal columns of four dancers each, facing in opposite directions (3). The dancers are now ready to start a Triple Scoot.

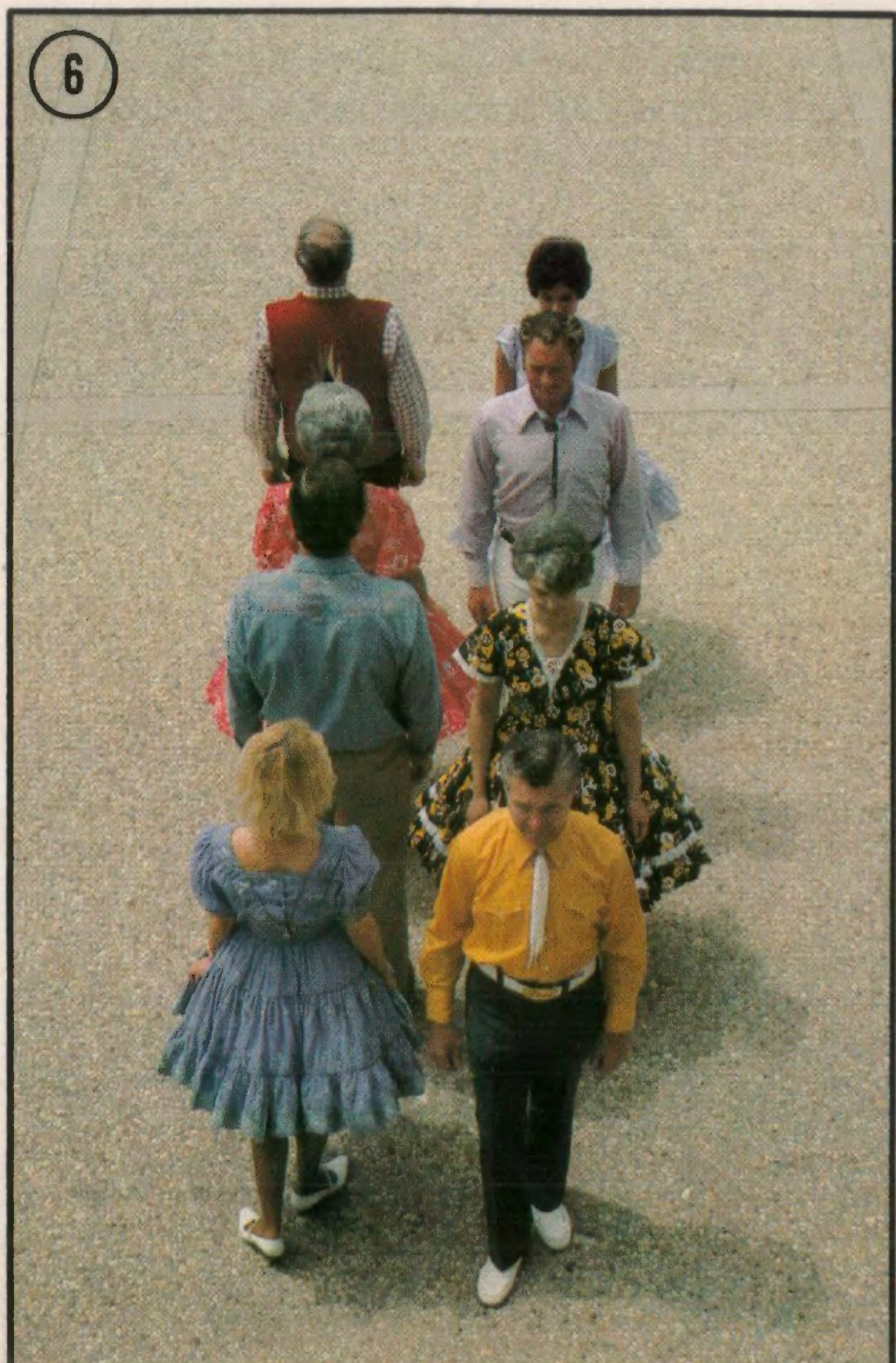
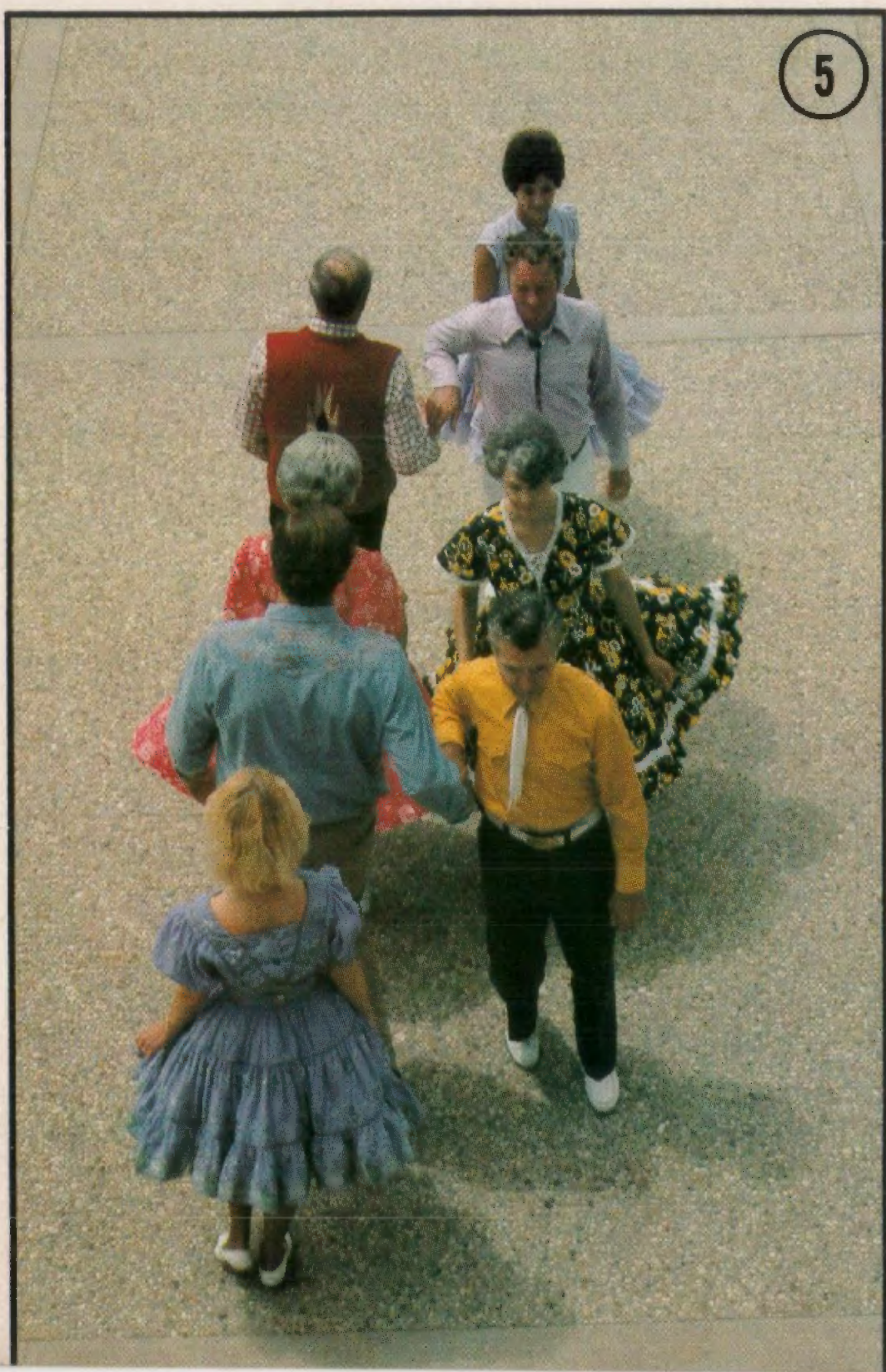
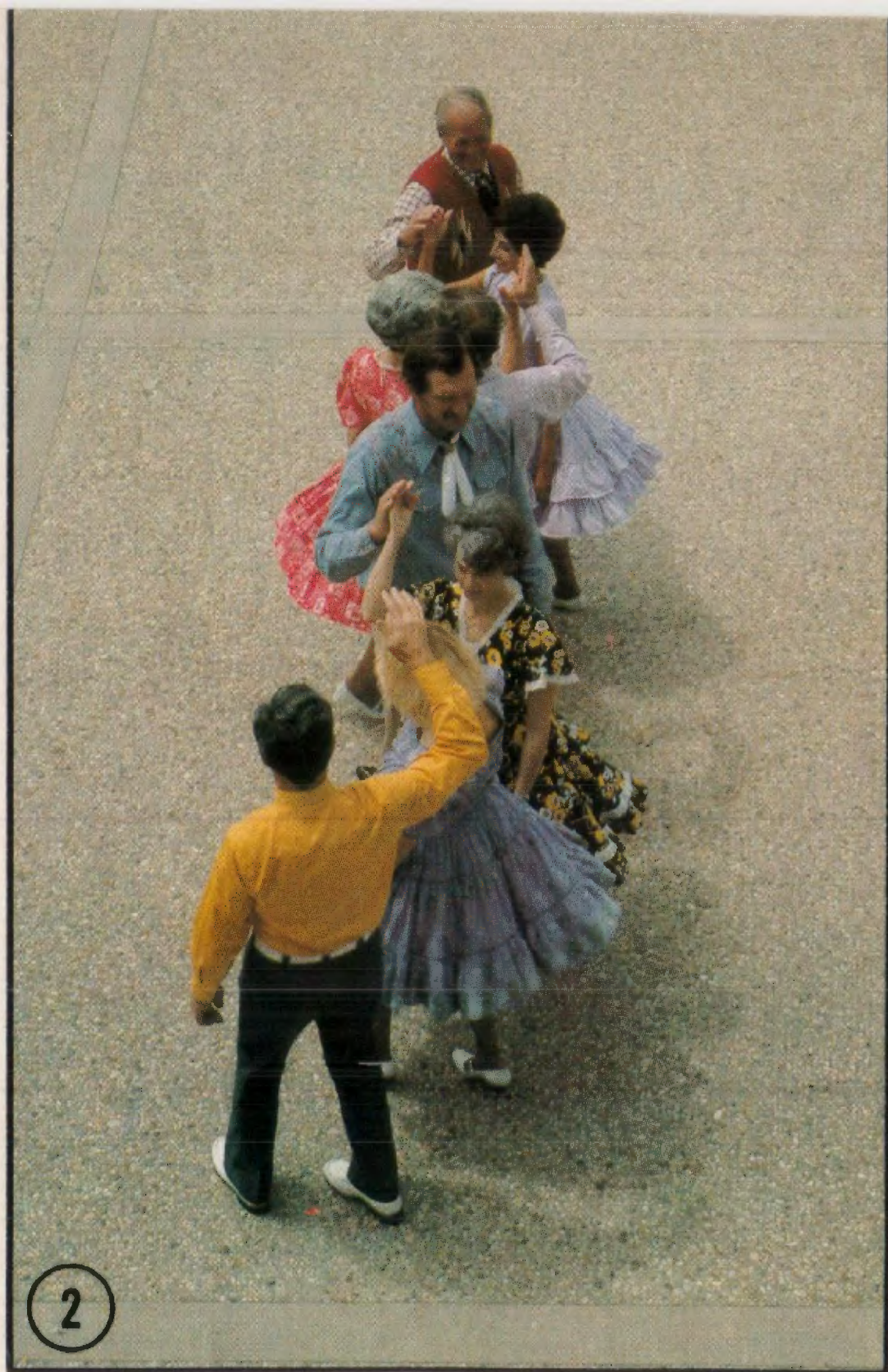
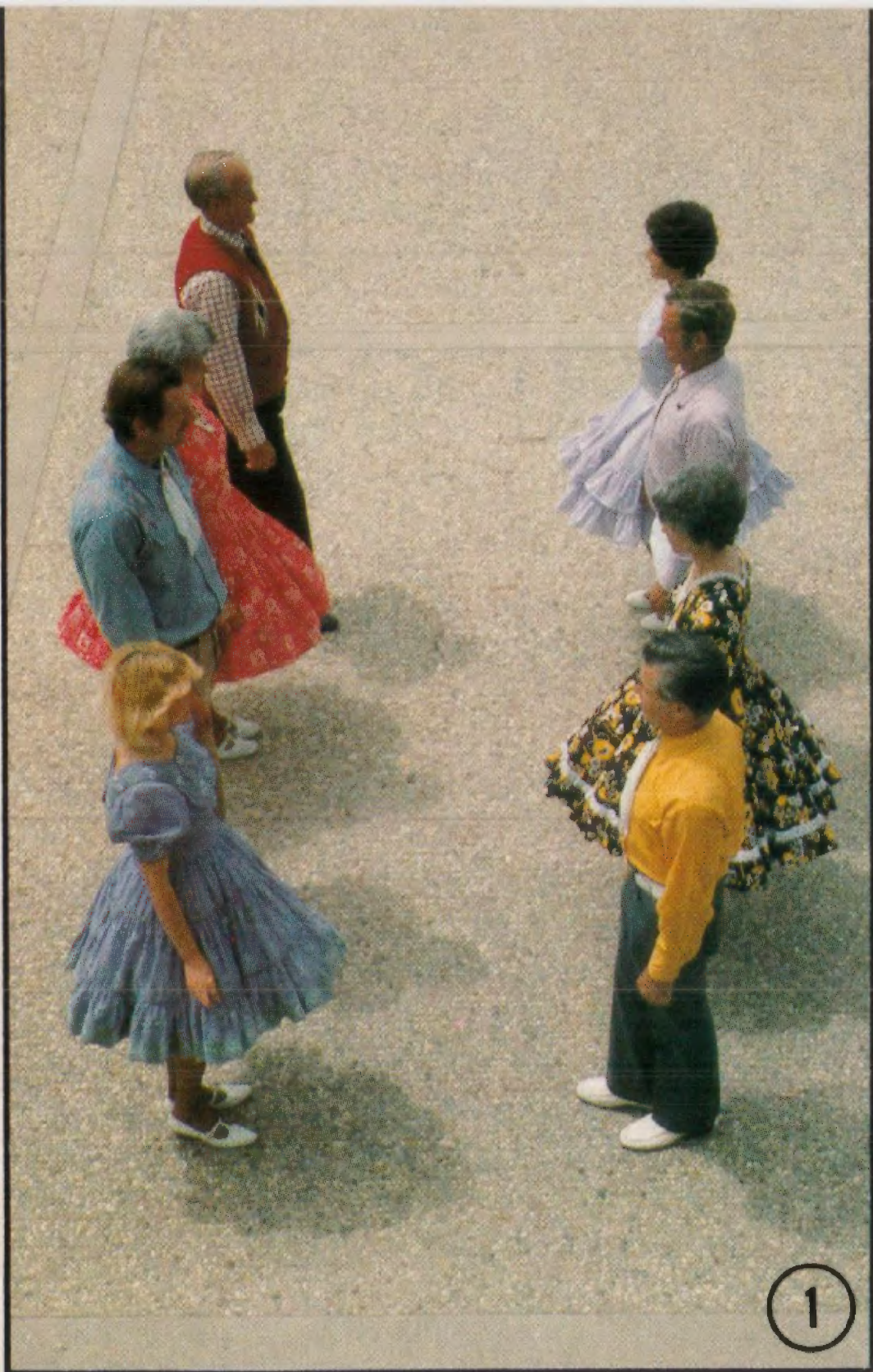
If, at this point, each dancer will look ahead diagonally (to the right in this example) they will spot the person facing them with whom they will do a turn thru. In our photos this will pair up two sets of two men and one set of two ladies.

The dancers involved will move up, take adjacent (right) forearms and start a turn thru (4). At the same time those facing out will simply fold into the position just vacated by the person previously standing beside them. This allows everybody to finish the turn thru (5) and step into columns again to complete the action (6).

In effect, each dancer will have exchanged places with the person originally standing beside him in the columns. While Triple Scoot is comfortably executed in eight steps, you'll find it done often in only six.

Next month, in the December issue of *SQUARE DANCING*, we plan to include a copy of the brand new, 32-page illustrated Plus One and Plus Two Handbook.





To the caller — concerning his dancers

Let Them Dance!

by giving them smooth,
danceable, flowing choreography

WHILE IT MAY BE DISTURBING for the caller to hear, it's probably a fact that a great percentage of today's rough dancing can be traced directly to the caller. For one thing, the caller may not have taught his dancers correctly or sufficiently well before releasing them from class. For another, his calling may not allow the dancers to move smoothly.

These are not problems without solution but the caller must be prepared to do his homework. For a starter, he can inspect each basic he calls and be able to tell whether or not it is comfortable for *both* the man and the lady. Next, he should ask himself if he is interpreting the movement correctly and if he understands what it is intended to accomplish.

As an example, while most callers recognize the importance of alternating hand movements, some fail to respect those basics that end using a right hand for the man and a left for the lady (or vice versa) and go right into a left allemande (fine for the man — uncomfortable for the lady). There's much more to calling than simply learning calls.

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Frequently a dancer will have little or no idea why standardized dancing is important to the caller. He may think that the caller's job is purely automatic; "All he has to do is call 'em — we'll dance 'em." What the dancer overlooks is the all-important fact that the caller builds his dances so they can be danced comfortably. In order to do this the caller must know and be able to trust his "tools." He knows, for example, that a star thru starts with two facing dancers, a man and a lady, and ends with these same two dancers as partners and at right angles to their original starting position. This knowledge is important.

If a dancer thinks this is an insignificant detail and begins to improvise, the caller may suddenly and unceremoniously find himself in the spot where his tools are not working for him and his dancers are not in the positions he had planned they should be.

The caller who calls regularly for a specific club is in an ideal position to stress the importance of standardized, smooth dancing, not only for his own benefit but as a favor to his dancers and as a courtesy to guest callers who may be visiting the club.

Using the CALLERLAB Basics with their definitions and styling notes in the SIOASDS Illustrated Basic Movements Handbooks, you have available a clear picture of what is considered to be uniform dancing today.

Workshop sessions may be your best opportunity to brush up the styling on existing basics. Perhaps you already have a mental note of some of the problems, i.e. the tendency to turn away in a square thru, to change to Varsouviana position for a wheel and deal or getting confused on how far to turn in a touch a quarter, a half, or three-quarters.

When introducing a new quarterly selection for the first time, make sure you have taken the figure apart to its bare bones before teaching it. Then teach it thoroughly and correctly.

Of course, when working with beginners, teach each basic in its sequence, correctly. Never commit the error of introducing it improperly with the questionable intent of "coming back later to teach the correct way." The style with which you initially teach a basic may very well be the way the dancers will dance it — forever.

What about unorthodox styling that may

prevail in a given area? Marlin Hull, Burbank, California, has solved the problem of "circle to a line" in his area, where, instead of circling as described in the definition, one pair of dancers does a sashay in front of the others. Marlin simply calls "slide to a line." Other callers who feel there are occasions when a courtesy turn form of promenade is desirable, particularly following a ladies grand chain, or other movements where dancers are already in a courtesy turn position, simply call "skater's promenade." It's the old story of "Call what we're dancing," but it does tend to

preserve the standardized method of doing the basic for each specific call.

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Remember, as we are about to embark on a year's concentrated observance of Smooth Dancing, that unifying our dancing habits will be a great benefit to you — as well as for your dancers. Only you, however, can make it succeed. Plan your choreography so it can be danced comfortably. Work on your timing so it is conducive to smooth dancing. Then, when the program succeeds, be prepared to give yourself a big pat on the back.

Coming Attractions

In Your December Copy of **SQUARE DANCING**

— The All New, Illustrated Handbook

The Plus One and Plus Two Movements of Square Dancing

— The 1978 Index of **SQUARE DANCING** magazine

— Plus all the regular features and much more

Coming In Your 1979 Issues of **SQUARE DANCING**

— Theme for the Year — Smooth Dancing. Better dancing tips in every issue.

— Keeping Up With the Economy — Stretching the Club \$. National cost average.

— Keep the New Dancers Dancing — Some Proven Ideas. **CLUBS** for all.

— Style Labs Look at the **PLUS** Movements. We'll cover them all.

— The Callers' Notebook — A Continuation of the Textbook

— Plus all the regular features and then some

Special Issues

— January — The Square Dance Record Industry. How to record.

— February — 1979 Callers' Schools. How much do they cost? Scholarships, etc.

— March — The Big Events of 1979. Send in your festival listing.

— April — Vacation Institutes. What makes a successful institute?

— May — Graduation Issue. Parting words to new graduates.

— June — The National Square Dance Convention

— August — The 1979-80 World Directory of Square Dancing

— September — Time for New Classes. Recruiting ideas, Square Dance Week.

Discovery — This is a regular eight-part section for new dancers starting in September and running through the following May.

With **CALLERLAB** holding its 6th Convention in April, **LEGACY** its 4th meeting in May and the 28th Annual National Convention slated for June in Milwaukee, 1979 will provide more news for the readers of **SQUARE DANCING** than ever before. It's going to be an exciting year and you'll be kept up to date in these pages.



It's another
Happy
Birthday!

30 YEARS OF RECOLLECTIONS



DURING THE WAR YEARS many of us came into our initial contact with square dancing. A few had a nodding acquaintance with this American recreation before the war, but now it served a practical purpose. In the homes of many who entertained the servicemen, in the USO's and in service centers, there was a need for a quick means of getting acquainted, a way of sharing the feelings of "home" for those who were far from home. In hundreds of areas this typical homespun style of hospitality filled the bill. And, from an atmosphere of war, stemmed a rebirth of square dancing that would still be growing more than three decades later.

Three Decades of Square Dancing

The beginnings of *Sets in Order* magazine just thirty years ago this month also grew out of an apparent need. The post-war period saw millions returning to new homes, new families and new lives. Communities began to spring up and the men and women who peopled them were ripe for a friendly recreation that would involve husbands and wives, the young and old together sharing a fun activity.

Dr. Lloyd Shaw, from his school in Colorado Springs, filled his week-long summer classes with leaders anxious to expand their knowledge and as the interest continued to swell it was clear that there was a need for better communications between square dancers and square dance leaders. There were, at the time, a few publications — most mimeographed, all fairly limited in circulation. With an apparent popularity explosion for square dancing "just over the horizon," we put out the first issue of *Sets in Order*, later to be called **SQUARE DANCING Magazine**.

"Square dancing is just a short-time activity," we were told in the beginning. "If it lasts until 1950 you'll be doing good." Our first year saw *Sets in Order* reach 5,000 circulation. It also saw the appearance of some of the big festivals on the scene. The Roundups in Southern California, the big International in Chicago, and the 1st Houston, Texas, festival all hinted that this was only the start of something big! By 1949 the Big Boom period of square dancing had started.

July, 1950 — Produced what today still holds the record as being the largest single square dance, the Santa Monica Diamond Jubilee. 35 callers, 15,200 dancers, 35,000 spectators.

Diamond
Jubilee



June, 1951 — Started Asilomar Square Dance Vacation Institutes, which proved to be the forerunner and prototypes of many square dance institutes around the world. Now in its 26th year with three sessions each year, the SIOASDS sponsored Asilomars also include the West Coast Callers' School.

May, 1952 — The 1st National Square Dance Convention is held in Riverside, California. *Sets in Order* personnel helped on this

first one and have helped on many others. In addition, more than 435 pages of free publicity have been directed to the Nationals since their inception.



bob osgood

In 1958 the World's Fair was held in Brussels and the hit of the various country exhibitions was a display of American square dancing put on by American Service Personnel stationed overseas. Not to be overlooked was that the best vantage point for viewing the American dancers was on the steps of the Russian Pavillion.

World's Fair



January, 1961 — A second corporation, The American Square Dance Workshop, was formed for the purpose of learning more about our traditional dance and researching its roots located in many countries overseas. 1961 saw the first of more than 35 square dance tours covering more than 53 countries and including more than 2,250 square dancers.



Square Dance Travel



Hall of Fame

November, 1961 — The Square Dance Hall of Fame is inaugurated. To date more than 27 leaders have been honored and their portraits hung in the Los Angeles headquarters of The Sets in Order American Square Dance Society.

November, 1965 — Keokuk, Iowa — a Thanksgiving Eve square dance is shattered by an explosion that leaves 21 dead, 48 injured and leaves a number of orphaned children to be cared for. A drive spurred by Sets in Order helps to bring in tens of thousands of dollars in donations from square dancers.

Keokuk Disaster



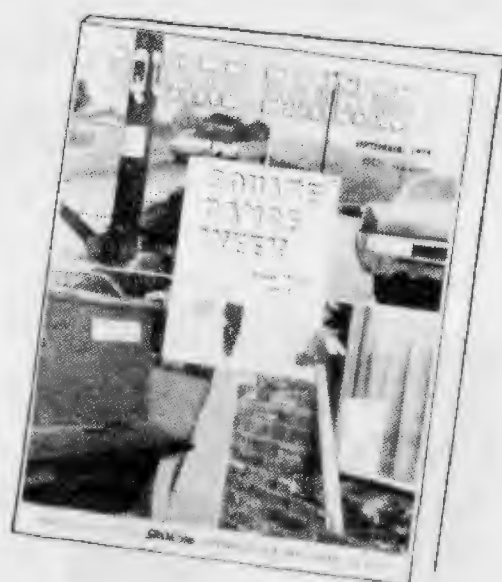
November, 1968 — The role played by the Sets in Order Organization far exceeded that of a publication. Services have included the establishment of communications centers for authors, T.V. and the news media; advisors for motion pictures; publishers of over a dozen leadership manuals and handbooks; producers of square dance films and records. The time had come for a change and with the help of more than 100 leaders around the world, a Gold Ribbon Committee was formed and an in-depth study was made of the square dance activity and the role played by Sets in Order. The Gold Ribbon Report resulted in the change of name to The Sets in Order Ameri-

can Square Dance Society, and its official publication to **SQUARE DANCING** magazine.



Gold
Ribbon
Report

February, 1971 — Hall of Fame members gather at Asilomar as guests of The Sets in Order American Square Dance Society and form **CALLERLAB** — The International Association of Square Dance Callers.



Square
Dance
Week

LEGACY, the leadership communications group, held its first biennial meeting in Cleveland in 1973. More than 80 leaders attended and indications pointed to a successful future.

Square
Dance
Stamp



April, 1978 — We get our Square Dance Stamp. The United States Postal Service commemorates American Dance and square

dancing is saluted along with modern and theater dance and ballet.

This, in a very rough way of speaking, brings us up to today. Looking at the old covers and scanning past issues makes it plain that we've left out so much. But that's to be expected. We don't like to overlook mentioning the Silver Spur Awards or the scholarship programs — they're both important as are all the camps and area festivals, the films and T.V. shows. But then, there will always be another anniversary issue and another opportunity for reminiscing.

What will the next 30 years hold for square dancing? With the way the activity is growing, it could be a great, healthy recreation, just as it is now.

Up to
The Present



☆☆☆

And, finally, speaking of covers — we sometimes forget to say thanks to Bruce Johnson's square dancers up in Santa Barbara who pose for the Style Lab picture series and sometimes end up on the cover. We thank them all. While we're at it, thanks to our cover couples (left) Harry and Jan Hawkins (May) and Pat and Patti Acton (September) for helping to brighten up the year.





"Left Allemande in Dairyland"

National Square Dance Convention

MILWAUKEE, WISCONSIN • JUNE 28, 29, 30, 1979

RECREATIONAL VEHICLES of all types will find plenty of accommodations at the 28th National Convention in Milwaukee next June 28, 29 and 30, 1979. There is space for a maximum of 4,000 at the Wisconsin State Fairgrounds, located less than six miles west of the Convention site.

Water and limited electricity (plenty for lights but in some cases a little short for air-conditioning) will be available for all. In addition, there will be 73 spaces with *full facilities reserved for handicapped dancers* (doctor's certificates must accompany these requests).

The \$28.00 maximum fee will cover four nights — Wednesday through Saturday, until Sunday noon. The grounds will open on Saturday, June 23, and those desiring additional time should submit an additional \$7.00 for each added night at the time of their initial request. The R/V fees will include shuttle bus service to and from the Convention.

Campers should enter the Wisconsin State Fairgrounds by leaving the 1-94 Freeway at South 84th Street.

Any questions concerning Milwaukee R/V facilities should be addressed to Chet and Jane Frederick, 1007 Rutledge Street, Madison 53703. Early registration is important and the exact number of nights should be known at the time of the initial request. Dancers desiring to camp together should register and arrive together, noting this at registration time.

Be An Early Bird!

Early registration is important to assure the best available housing at the 28th National (now is early — not after January 1st). Like all recent and future Conventions, walking distance housing in Milwaukee is practically non-existent, so if transportation will be needed plans such as chartered buses and rental cars should be considered.

It's not the original registrations that cause the problems — it's the changes that consume

the valuable time of the volunteers who make the Convention possible. Therefore, give careful consideration to your desires when making the original registration and try to avoid changes and supplements at a later date.

When housing is required, be sure to request this through the Convention registration and housing committees. All principal hotels and motels in the Milwaukee area have set aside the major portion of their rooms for Convention delegates, and these are available only to Convention registrants.

Careful and complete attention should be given to properly filling in registration forms, including programming, housing, arrival and departure times, Conventions attended, legible writing, selection of housing locations, and correct addition and sending of proper funds. Improperly prepared registration forms must be returned, requiring additional postage and priority delays.

Groups desiring a block of rooms together in the same facility should submit their request along with a \$16.00 registration deposit per room to the Block Housing Chairman, Box 1979, Port Washington, Wisconsin 53074. This money will be placed in escrow and credited to the registrations for the block as received. These rooms will be reserved until January 15, 1979, and if not filled by that date will revert back to the housing committee. Downtown motels/hotels are no longer available for block housing, so the cost of transportation should be included in plans.

You'll find a pre-registration form in the center section of your October copy of SQUARE DANCING magazine. Now is the time to get your registration in — *be an early bird!* You'll avoid being disappointed.

YOUR PRE-REGISTRATION FORM IS IN THE CENTER OF THE LAST ISSUE.

fashion feature



What we wear and how we dance

IT'S DIFFICULT TO SAY whether what we dance has influenced what we wear or if what we wear has influenced how we dance. Certainly, square dance attire has done much to transfer the average citizen into a different world than we normally occupy when we're not dancing. Put a non-dancer into a square dance costume and you don't have an instant square dancer it's true, but put a veteran dancer into everyday clothes and somehow you lose much of the charm, grace and beauty that have helped to make square dancing the pleasurable activity it is today. Thirty years ago as SQUARE DANCING magazine (then called Sets in Order) first reached the public, we took a firm stand on encouraging square dance attire for all square dance events. We feel as strongly about this today as we did then and our regular series, Fashion Feature, continues to stress this point in every issue of the magazine.

A Quartette of Fashions to Feature

WHAT IS MORE ATTRACTIVE, gracious and lovely to behold than a beautifully attired square dance lady? Why, only one thing. That is four beautifully attired square dance ladies. Beyond the joys and pleasures and friendships that are to be found in square dancing, if any one other item might attract women (and men) to our activity, it might be the delight of costuming so becomingly.

Our models this month all come from Southern California, are all enthusiasts of square, round and contra dancing, and together represent a total of 105 years in the activity. But then square dancing keeps one young, doesn't it!

Enlarging one of the outfits seen on this month's cover, we find Mary Belle Robbins (pictured on the opposite page). Mary Belle's eye for fashion and ability with a needle resulted in this charming blue and white checked dress. Selecting two sizes of check gingham polyester fabric in the same color, she has used the smaller check in the bodice, sleeves and main portion of the gathered skirt. The larger check is used for trim at the square neckline, sleeve edge and as a deep ruffle at



OUR COVER LADIES — Margaret Orme, LaVerne Maddux, Mary Belle Robbins, and (seated on the floor) Angie Shadduck. We thank them all.

the bottom of the skirt. The blue is set off with a crisp white eyelet, sewn on with a red, white and blue trim.

Our other models include Margaret Orme,

→

wearing a yellow and white one-piece dress made from a polyester blend. The skirt is a full circle. The gently rounded neckline is outlined with the same trim used to head the ruffle at the bottom of the skirt. The puffed sleeves play peek-a-boo through the small circle cut out at the bottom of each sleeve, edged with a gathered trim and finished with a small bow.



←

LaVerne Maddux wears a peach and white, 100% polyester fabric. The three-inch midriff accentuates her trim figure. A two-and-a-half inch harlequin ruffle is gathered on the neckline and then covered with self bias binding fabric. Washable ribbon is used as trim on the sleeves, midriff and ruffle.

→

Angela Shadduck chose a green and white floral print for her charming dress. The deep, scoop neck is trimmed with a small ruffle of eyelet embroidery and outlined with two rows of dark green velvet ribbon. The very full skirt is gathered and has a deep ruffle at the bottom, again repeating the trim used at the neckline. The sleeves are big puffs made from eyelet embroidery and the velvet ribbon is used at the waist as a tie.



Give a **MEMBERSHIP** to a friend The **PERFECT GIFT** for a square dancer

SQUARE DANCING MAGAZINE has something for everyone and each year becomes more dedicated than ever to the future of the activity. What more suitable gift could you find for a friend than a year's membership in The Sets in Order American Square Dance Society? Each month when his copy of SQUARE DANCING arrives in the mail your friend will be reminded of your thoughtfulness. More than that, he'll receive his own Premium Certificate which entitles him to obtain any or all three of the 1979 Premium LP Records and the special caller-accompaniment records. However, to be in time for Christmas, the gift order must be received no later than November 28, 1978. If the recipient of your gift is already a member of SIOASDS, his present membership will be extended for a year.

We take pride in the fact that each issue of

SQUARE DANCING magazine has something of interest and value regardless of whether the recipient is a caller, dancer, newcomer or old-timer. Your gift will be appreciated by all who are interested in the Promotion, Protection and Perpetuation of the square dance activity. Of course, your efforts to introduce SQUARE DANCING to others is always appreciated.

Congratulations,

A Gift Membership in

The Sets in Order AMERICAN SQUARE DANCE SOCIETY
has been presented to you by

You will be receiving the Society's Official Publication SQUARE DANCING each month during the coming year

This gift card goes to the new member.

A drive for **NEW MEMBERS**

YOU are enjoying SQUARE DANCING magazine — share that joy with others. Send for our special brochure to hand out to your friends. They will thank you for your thoughtfulness. As a regular reader of SQUARE DANCING magazine, you know of our special features that seem to have been written with your friends in mind and by circulating our brochure among your friends, your own copy of SQUARE DANCING will have less of a tendency to disappear.

SIOASDS Members (SQUARE DANCING magazine subscribers) make possible by their membership many services to new dancers, as well as to the wonderful dependables (like you), of whom many have been with us for a number of years.

Each brochure contains a subscription (membership) form. Let us know how many you would like to distribute among your friends. Be sure to include your name and address when you write to us.

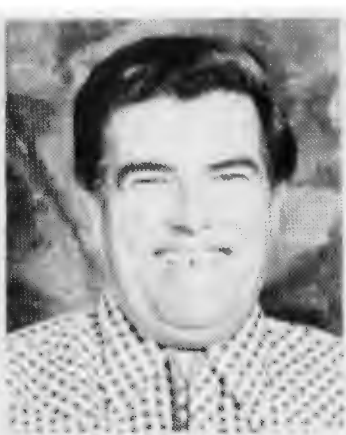
Interested in Being a Subscription Representative?

The enthusiastic reception you receive as you let your friends in "on the know" can be doubly rewarding by registering with us as a subscription or membership representative. If you enjoy SQUARE DANCING, how better to spend a few leisure hours than attracting new members just by talking about your own great interest in the magazine? Drop a letter to Tru Loy at our office for detailed information. Help others keep dancing!

The Sets in Order AMERICAN SQUARE DANCE SOCIETY

462 North Robertson Boulevard, Los Angeles, California 90048





Bob Augustin
Louisiana SLATE



Willie Harlan
Okla. SLATE



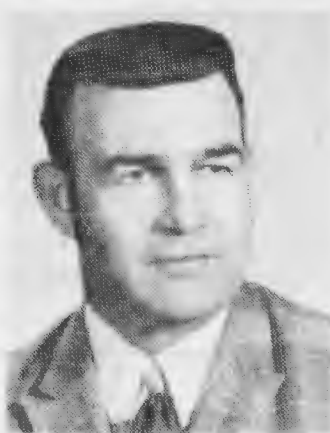
Harold Bausch
Nebraska SLATE



Geoff Hinton
N. Zealand SLATE



Chuck Bryant
Texas SLATE



Bob Johnston
Calif. OLIVE



Curley Custer
Maryland SLATE



Ernie Kinney
Calif. ORANGE



Johnny Davis
Ky. ORANGE



Harry Lackey
N. Carolina OLIVE



Malcolm Davis
England OLIVE



Jack Lasry
Florida ORANGE



Presenting

The 1979 square dance

“Sound Documentaries”

(just for SIOASDS members)

THIS YEAR WAS A SPECIAL YEAR for square dancers. Increased interest in square dancing has attracted some of the finest callers and sharpened their style and delivery. We feel this is an outstanding collection of our annual sound documentary Premium LPs. On these two pages are the callers we have gathered together just for you.

We used the CALLERLAB Basic Groupings for the recordings. The olive album covers the Basic Program of American Square Dancing. The slate album covers the Extended and Mainstream Basics Program, and the orange album is the Mainstream Experimental Program (Mainstream plus CALLERLAB Quarterly Movements).

Paid-up membership is all that is required to receive your 1979 Premium certificate. You may order one or up to five copies of each Premium selection. Postage and handling is all you pay for these invaluable LP's.

When your membership is due you are sent a standard renewal form. Members whose expiration date is earlier than December, 1979, may arrange to receive their Premiums now simply by sending in a request for the pro-rated amount that will extend their membership through December, 1979. Your Premium certificate will be mailed upon receipt of your pro-rated dues. Let us hear from you today! We all thank these callers for making this joint effort possible once again. Indeed, a very special year.

Bob Van Antwerp is the producer of the current series. Serving as MC for the three albums is SQUARE DANCING's Editor, Bob Osgood.

PLEASE NOTE: All record orders are processed by a separate firm which sometimes means a delay. Please be patient. All orders will be shipped in order received as quickly as possible. Thank you.

"OLIVE" Basic Program of American Square Dancing

Malcolm Davis (Skillet Lickin', Blue Star 1952)
 Bob Johnston (Excelerator Special, Chaparral 103)
 Harry Lackey (Lowground, Kalox 1179)
 Jim Mayo (Dew On the Mountain, Blue Star 2057)
 Mike Seastrom (Ten-Four, Hi Hat 634)
 Don Shotwell (Jekyll Island Ride, Thunderbird 515)
 Harper Smith (Fireball, Kalox 1185)
 Bob Yerington (Excelerator Special, Chaparral 103)

"SLATE" Extended and Mainstream Basics Program of American Square Dancing.

Bob Augustin (Up Jumped The Devil, Sunny Hills 127)
 Harold Bausch (Cotton Eyed Joe, Blue Star 2057)
 Chuck Bryant (Arkansas, Mustang 1021)
 Curley Custer (Golden Slippers, Kalox 1148)
 Willie Harlan (Kirkwood, Blue Star 1756)
 Geoff Hinton (Nancy, Red Boot 110)
 Dick Leger (Take One, Chaparral 101)
 Bob Van Antwerp (Go Go, Kalox 1217)

"ORANGE" Mainstream Experimental Program of American Square Dancing (Mainstream plus CALLERLAB quarterly selections)

Johnny Davis (Lisa, Square Tunes 176)
 Ernie Kinney (Come Back, Hi Hat 639)
 Jack Lasry (Excelerator Special, Chaparral 103)
 Bill Peters (Excelerator Special, Chaparral 103)
 Elmer Sheffield (Rock Island Ride, Red Boot 233)
 Art Springer (Butch, Crossroads 101)
 Bob Wickers (Go Go, Kalox 1217)
 Johnnie Wykoff (Rock Island Ride, Red Boot 233)

ESPECIALLY FOR CALLERS

Drawing from the great library of Sets in Order records we offer, as a single premium, four classic hoedown tunes that have been extended to approximately five minutes playing time each. These two 45 RPM, 7" records have been produced especially for those who call. They are available to members of SIOASDS as a *single premium package* for a small postage and handling fee. Here are the four tunes (two records) in the package:

Highland Fling
 Jim Jam



Rockabout
 D & A Breakdown



Dick Leger
 R.I. SLATE



Harper Smith
 Texas OLIVE



Jim Mayo
 Mass. OLIVE



Art Springer
 Florida ORANGE



Bill Peters
 Calif. ORANGE



Bob Van Antwerp
 Calif. SLATE



Mike Seastrom
 Calif. OLIVE



Bob Wickers
 Ariz. ORANGE



Elmer Sheffield
 Florida ORANGE



Johnnie Wykoff
 Ind. ORANGE

Don Shotwell
 Calif. OLIVE

Bob Yerington
 Iowa OLIVE





Contras are Dancing at its Smoothest Here are Some Reasons Why

THERE WAS A TIME when all of square dancing, the quadrilles, the contras and couple dances were danced to the musical phrase. Every square dance basic would be done in increments of eight steps, i.e. a single pair of balances took four steps; a do sa do eight steps; a right and left thru — over and back, sixteen steps and a grand square, thirty-two steps. The contras were constructed in the same manner and the rounds were, and are, choreographed to fit the musical phrase.

Somewhere along the line, as new square dance movements were created, we lost track of the art of fitting the basics to the phrase and, while we may still have been moving to the beat of the accompaniment, the same movement might take seven steps or nine or thirteen to accomplish. Sometimes a movement might be done in six counts on one occasion and four or five counts on another.

As for the contras, however, although many new dances have been created in recent years the traditional feeling has been retained so that the dancer knows he has four counts to cross the ladies over and four beats to do the courtesy turn in a ladies chain, whether the basic commences from a dead stop or continues from a preceding movement.

In contras then, we still have a predictable amount of time for comfortable styling. We learn to adjust smoothly, to blend from one movement to the next and to stretch the calls so that there is no standing time from one call to the next. This in no way infers that contras are slow, for callers frequently build the tempos to a nice sprightly pace, but the frustrating feeling of rush has disappeared as good *timing* plays a major role in contra dancing.

With this comes *smooth dancing* and the exit of roughness. Hand turns are well-

centered between the two turning dancers. Balances time out with the music and as the traffic pattern of a particular contra becomes well established in the dancer's mind, the caller prompts less and less so that eventually the music is telling the dancers what to do.

During the coming "Smooth Dancing" year the Contra Corner will talk about the styling that is a hallmark of this segment of square dancing.

☆☆☆

We've asked caller and Hall of Fame member Dick Leger to expound a bit on the teaching of contras. Here's his first in a series of "how to do" articles.

Teaching Modern Style Contra Dancing

By Dick Leger, Bristol, Rhode Island

WHEN I HEAR people saying that they don't care for contra dancing, I usually follow up and find out how much they know about or have been exposed to this type of dancing. The answers I get vary, but most add up to the fact that they know very little about contras or that their exposure to them was inept in either the teaching, the calling, or the judgment in the choice of the contra itself.

Today's callers find themselves at a disadvantage because of the lack of training in this area. The pendulum in our square dance movement has, for years, been in the area of

material with almost total disregard to *how* we should call it. Our caller's schools for too long have been lacking in the area of timing and phrasing and the understanding of music, thereby short-changing our newer callers in the necessary background they need for calling contras.

Even the callers active in the movement for a number of years find themselves lacking in the understanding of the music. This also puts them at a disadvantage, as they find the transition from club calling to something that demands precision very difficult to master. This brings out a fact that has been ignored for too long — a caller should not depend on the dancers to gauge his timing. He should provide the timing through proper use of the music he is calling to. In contras, this is a must!

If a caller doesn't understand the phrasing in the music he would be better off not to attempt to call or teach contras until he has proper training in this field! With proper training, most callers can master this art and add variety, beauty and quality dancing to their programs, much in the same manner that rounds provide in the programs now.

Speaking of round dancing, the contra dance structure is almost identical. They both demand precision, both in cueing and execution to the musical phrase. When you understand one, you automatically enhance your understanding of the other.

The setting up of the contra should be achieved as quickly as possible, depending on the type of contra that you hope to teach and call. I do most of my setting up from squares. First I line up the squares across the hall, and up and down the hall. I try to get about the same numbers in each row, but this isn't necessary. If my contra is going to be an alternate

duple, or improper duple (same thing), I simply have the head couples face their partner and back away, side ladies chain across, everyone in the same line join hands up and down the length of the hall and I'm set to go.

NEEDHAM SPECIAL

By Herbie Gaudreau with variation by
Dick Leger

Formation: Alternate duple, 1, 3, 5, etc. active and crossed over.

TEACHING:

**Men face the girl on your left, do sa do
Same girl swing, put her on your right
and face away from caller**

**Make a line of four and go away from caller
California twirl and come back in line**
(this keeps spacing right)

Bend the line (centers back out)

Ladies chain over and back

Everyone pass thru, turn back alone

Those who can (everyone except the ends)
right and left thru

Face a new girl on the left.

CALLING:

— — — —, **With the corner do sa do**

— — — —, **Same girl swing and whirl**

— — — —, **Put her on the right, down in lines**

— — — —, **California twirl, back in lines**

— — — —, **Bend the line, ladies chain**

— — — —, — — **Chain back**

— — — —, **Everybody pass thru**

— — **You turn back, those who can right and
left thru**

— — — —, **With the corner do sa do, etc.**

You can see that at no time do I mention who is active and who is inactive. In many alternate duple setups (1, 3, 5, etc. active and crossed over), it is not necessary for people to know whether or not they are active, as long as the caller knows what he is doing. As far as the dancers are concerned, even the cross overs are automatic, so they can just dance!

Some Notes of Interest

SIO ORDER FORM: For years we have received requests to place the miscellaneous order form in the center of the magazine so that it could be removed without damaging the balance of the book. We've done it this issue on a trial run — you'll find it on page 48. Hopefully this will prove to be more convenient when placing orders.

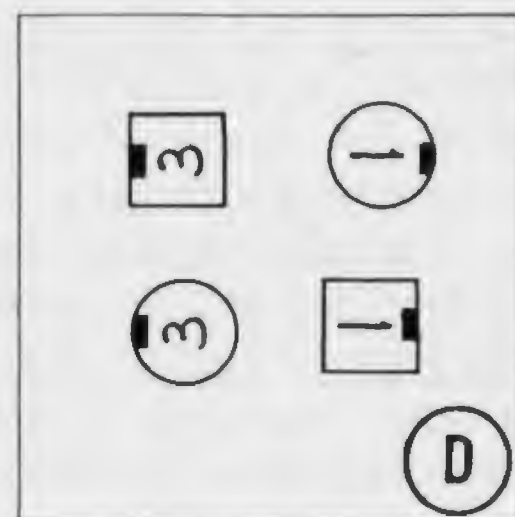
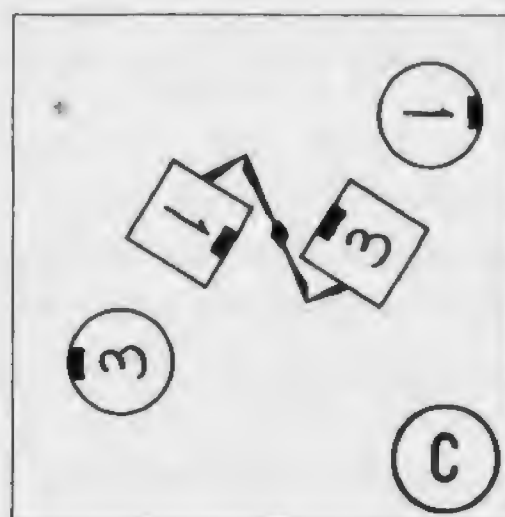
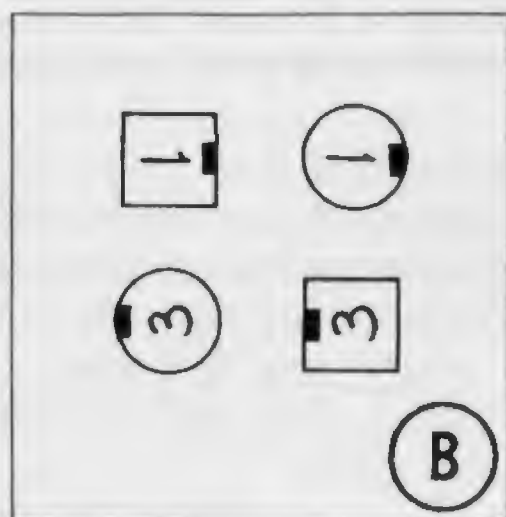
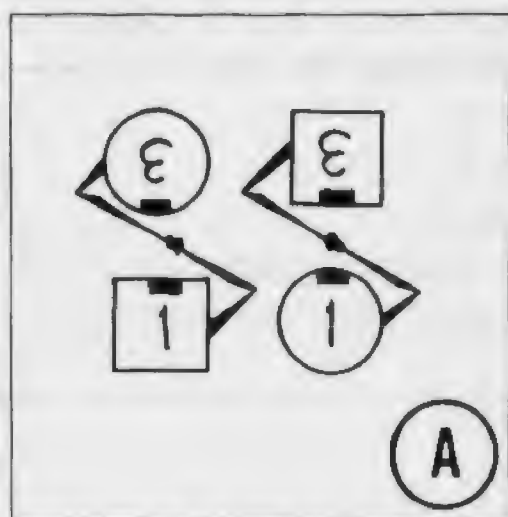
THE ILLUSTRATED HANDBOOK FOR THE PLUS ONE AND TWO MOVEMENTS: Your copy will be bound into the center of your December issue of **SQUARE DANCING**. Additional copies of the Plus Handbook will be available later. You'll find the information in the December issue.

TAKE A GOOD LOOK

a feature for dancers



Curley Cross holds a spot on the Plus Two list, so Joe and Barbara take a close look at it this month.



BARBARA: Many of our friends who have been dancing for four years or longer seem to have gravitated into clubs that include not only the Mainstream figures and the CALLERLAB Quarterly Selections, but the Plus One and Plus Two movements, also. As far as Joe and I are concerned, we enjoy it all and belong to a MS club as well as one that goes through Plus Two.

JOE: As we understand the thinking behind these divisions or plateaus, it isn't the difficulty of the movement that determines the level. After all, pair off, which we can remember doing in class, is one of the Plus One movements. Rather, it's a case of selecting a certain number of basics for each level that will fit the dancing frequency limitations of different individuals.

BARBARA: It's a good system and if everyone gives it a fair chance to succeed it probably will. It's simply based on the idea that a person who has danced only for a short time or one who can only dance, say, twice a month, will find a niche for himself in a Basic or Extended Basics Club program, while a pair who can dance once a week may find that they can handle the full Mainstream program. And, of course, those who can dance with greater fre-

quency may choose to dance in a club that goes into the Plus movements, or even beyond.

JOE: This month we're talking about Curley Cross, which is one of the Plus Two movements. You can see that it's not complicated — it's just simply one more term that a dancer must commit to memory.

BARBARA: Enough explaining. Let's start Curley Cross with two facing dancers (A) who make contact for a curlique (man's right, lady's right). Completing the curlique, they are in a box circulate setup (B). Dropping hands, the two dancers facing (in this instance the men), angle diagonally across, step forward to take left hands (C) and move past each other to end the movement standing beside one of the dancers who is facing out (D). The dancers have been reunited with the person they started with as their partner, only in half sashayed position and at right angles to their original facing direction.

JOE: We figure that Curley Cross takes eight steps to complete, but the ladies in our example have finished their part in four steps. For that reason, it's important that they remain facing out until the man moves up beside them to their right side.

The Dancers

Walkthru

CLUB DANCE ELECTION THEME

NOVEMBER IS GENERALLY voting time. And with this in view, the Rip 'n Snort Square Dance Club of Los Angeles, California, came up with a most unusual theme. Your club might enjoy doing something similar.

As members entered the hall, each person was given a ballot. As with many official ballots received in this complex age, this one, too, was somewhat confusing, as you'll see from the first item which was to show how a person was voting:

1. Single ☐ Double ☐
2. Double voting jointly ☐
3. Married voting singly ☐
4. Married voting doubly (even if spouse is married separately) ☐
5. Enter number of boxes checked
6. Check number of boxes entered

The not-too-serious ballot then included the following measures to be considered and acted upon:

ANTI-INFLATION: To counter inflation the individual admission price shall be raised to two dollars which will allow a rebate of 50c to each person in attendance at the dance. Yes ☐ No ☐

BUSSING (without the bus): For *voluntary* bussing on the dance floor. ☐ For *forced* bussing on the dance floor. ☐

TAXES: Shall an entertainment tax be levied on square dancing or is square dancing taxing enough? No ☐ Yes ☐

ENERGY: Shall we conserve energy by instituting a mandatory short nap between the first and second hours of dancing? Yes ☐ No ☐

NUTRITION: Are the refreshments at the dances adequate? More ☐ OK ☐ Less ☐

OBSCENITY: Shall callers be allowed to use "X" or "R" rated language while calling at our dances? Examples given included: Peel

the Top (Would you?) Partner Trade (Is it proper?) Girls Circulate (Good girls?) Follow Your Neighbor (Would you?) Split Those Two (Is it proper?).

Ballots were marked and given to the "judges" who turned out to be more crooked than the ballots. But the tongue-in-cheek evening turned out to be great fun, took no time from the dancing, and allowed everyone an opportunity to vent his feelings good-naturedly.

BADGE OF THE MONTH



Almost three years ago, Frank Daigle of San Antonio, Texas, graduated his first beginner class and decided to form a club. Wanting the new group to be something that sounded like fun, Frank and his wife, Sue, came up with the name, Cut Ups. The badge is a cheery red and white, with a third-dimensional pair of scissors neatly laid across the center.

Since its inception, this family club has grown in size, enjoys dancing the Mainstream Plus level, has made several club trips and intends to continue having fun and to "cut up" as one big square dance family.

The giant bell made from a lamp shade.

Plan Now for CHRISTMAS DECORATIONS

A VERY LITTLE MONEY, a great deal of time and patience and even a bigger dash of imagination and ingenuity and you can devise and execute unusual Christmas decorations that are gay and colorful and will attract favorable comment. This is just what Millicent and Homer Halverson did last year for their club's Christmas dance and which you might enjoy doing this December.

Don't Throw It Away

Several weeks before the event, the Halversons began collecting used styrofoam drinking cups at each dance. "Don't throw it away," they would admonish fellow dancers, but they would not tell anyone why they wanted the cups. A multitude of various reasons were imagined by the club members. Eventually they collected between 400 and 500 cups; took them home and washed and dried them.

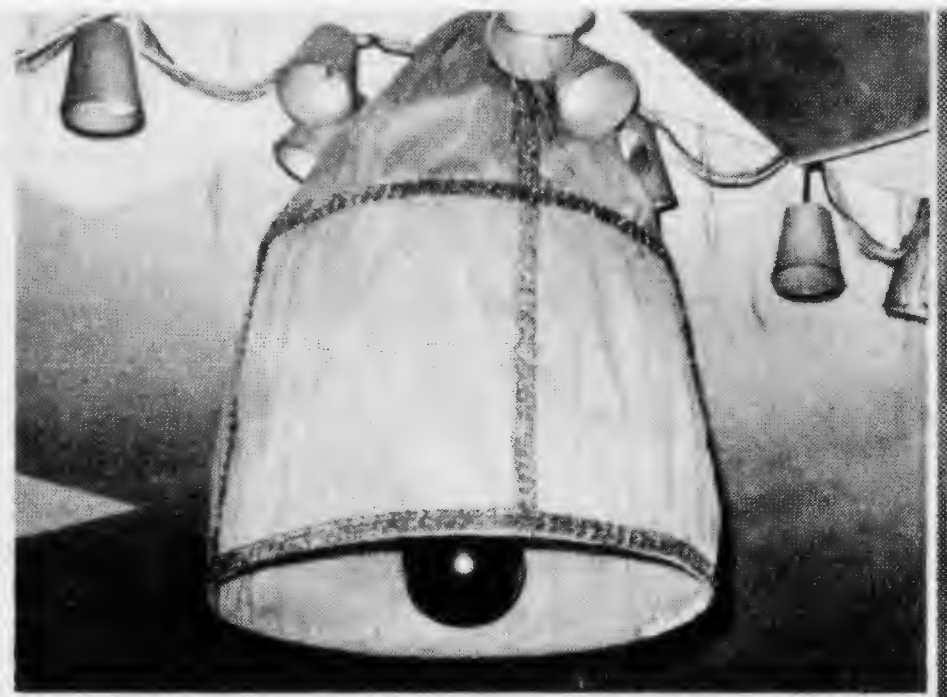
From Cup to Bell

Using red aerosol spray paint, they laid out the cups and lightly painted them on all sides, including the inside. When this first coat had thoroughly dried, they went over each individual cup with a second coat of red paint, ending up with a reasonably even paint job. It

took about 2½ cans of paint for this number of cups.

A small hole was punched through the bottom of each cup.

Red pipe cleaners were cut to a pre-desired length (length would depend on the height the finished line will hang) and one end of a pipe cleaner was pushed through the hole in each cup and bent on the inside to keep it in place.



A close-up of a cluster of bells.



Overall view of the Merry Christmas bells made from styrofoam cups.



A cotton ball was firmly wadded into place against the bent end of the pipe cleaner. This became the clapper of the bell.

Decorating the Hall

At an appointed time the Halversons, along with a committee of helpers, stretched two lines of wire diagonally from the four corners of the hall. Three colors of yarn were looped over the wire. Single or double bells were hung on the wire over each loop of yarn and held in place with the pipe cleaner. Single strands of silver tinsel were hung in between the bells.

Centerpiece

In the center of the hall a giant "bell" was hung. Again calling on her imagination, Millie found an old lamp shade. She covered it with

The WALKTHRU

brown wrapping paper making it more bell-shaped and then glued red crepe paper over its entire surface, inside and out. Glittery braid was glued on as trim. Finally a very large red Christmas ball was hung by wire through the top of the shade to serve as its clapper.

Another Year

The Halversons were persuaded to leave their decorations up in the hall so that all groups dancing in the building could enjoy them. When the holidays were finally over, Millie and Homer arrived with large plastic trash bags. Down came the bells; into the bags they went; out they can come for another Christmas.

IDEAS FROM HERE AND THERE

IDEAS THIS MONTH may be of interest to associations, clubs or publications. Nothing is more flattering than imitation and when helpful suggestions are put forth, we can all be grateful for the opportunity to follow suit when the occasion arises.

CHRISTMAS SUGGESTIONS

Joan Cromer of the Taw Twirlers, Marina, California, came up with an idea for club decorations last December which are easy to execute, minimal in cost and yet colorful. Using Christmas cards from the year before, especially the larger ones, she cut out the covers and glued them on colored construction paper. Mounted around the walls of the hall and augmented by greens and poinsettias across the front of the stage, it all looked most festive.

The club also collected canned goods which were distributed to needy families through a member who worked with a local department which knew how to correctly handle such a project.

☆☆☆

How many friends do you know who send out a personal letter at the holidays? Last year we noted with special interest a paragraph included in the Christmas message from Verna and Swede Odin of Long Beach, California, which read in part: "We have been square dancing for 19 years and we highly recommend it for fun and good fellowship. If you see a beginner's class advertised in your

area, why don't you try it? We're sure you would like it as much as we do."

An unusual but lovely way to personally recommend square dancing to friends.

A POSTAGE SAVER

The MASDA Newsletter, published monthly by the Montgomery Area Square Dance Association, is trying a new tack to reduce its postal costs. Having a Club Center available to them, they plan to put the Newsletter into the various club boxes. Subscribers' names will be on each Newsletter. Individuals are asked to check their club box when they come to dance at the Center. Any Newsletters not picked up after one week will then be mailed. Out-of-town Newsletters will be mailed as in the past.

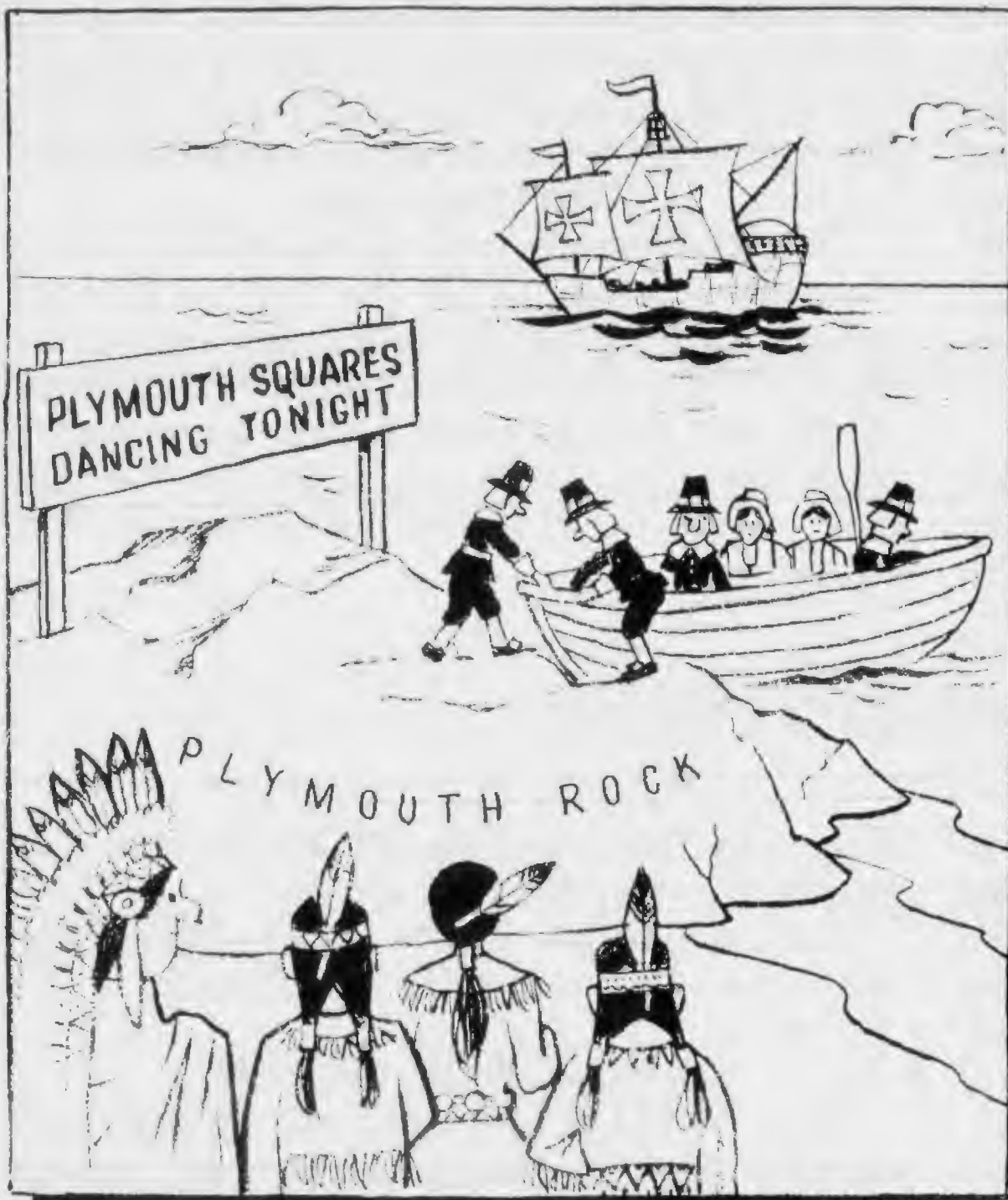
The editors are giving this method of distribution a trial period and hope it will cut down some of the postal costs.

HONORING MEMBERS

Cathedral Squares of Christchurch, New Zealand, presented a special "gold" badge last May to eight individuals who had been club members for ten years. This method of recognizing dancers who have been active in their club for this period of time will become an annual event, according to Art and Blanche Shepherd, who head up Cathedral Squares.

Any type of special recognition for service or participation is always appreciated and too often overlooked.

SQUARE DANCE DIARY by a square dancer



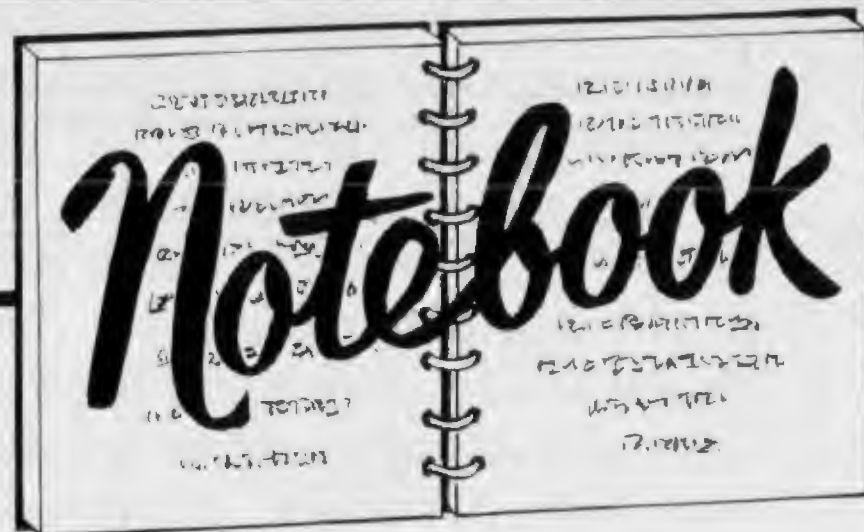
This month we turned our square dance research team loose to discover some

LITTLE KNOWN FACTS OF HISTORY

"THE DELAY? OH, WE'RE WAITING FOR BEN TO DISCOVER ELECTRICITY"



The CALLERS



P.A. CONSIDERATION FOR LARGE HALLS and OTHER SOUND IDEAS

By Dennis E. Upright and Andy Cisna

We've always been amazed with the ingenuity of those who share this activity. Over the years we've researched a steady flow of ideas and articles – some of which we've used, some of which we haven't. Much of what has been sent to us has been theories – on forms of calling, on working with special interest groups, on one-night stands. Some articles are quite technical, such as the one we're printing here. On the basis of the value of sharing knowledge that could prove to be helpful to others, we're going to feature a number of these articles in this Callers' Notebook. We've covered the subject before ("Sound" by Roland Onffroy, Callers' Textbook, February, March, April and May, 1971), and these ideas sent to us by Dennis Upright and Andy Cisna will open additional thoughts. It may be, on some of these theories, that you have differing opinions. Please give us your thoughts for possible rebuttal. – Editor.

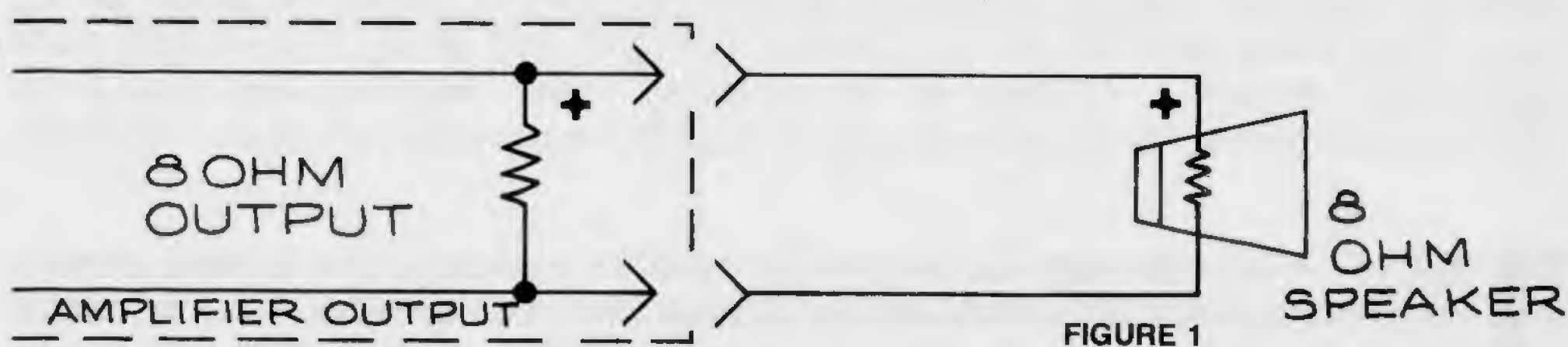
THE SOUND REQUIREMENTS for large halls used for association or festival dances require special attention and considerations. The areas danced in by the average club, be it school gym, cafeteria, "Y", or other halls are easily sounded by one or two speakers. However, when the "festival time" arrives and the facilities of a "convention hotel" are engaged, the large ballrooms which are utilized present sound problems not normally encountered in the everyday routine for the average caller. Usually a person and/or a committee is selected by the staff to provide sound for the event. The problems of correct sounding of these large halls go well beyond that of just plugging everything in. Placement of speakers, wire size, matching impedances, and correct phasing of the speakers are all equally important and each must be considered.

To obtain the maximum operating efficiency from an audio power amplifier, careful consideration must be given to two factors: (1) the matching of the amplifier output impedance to the speaker impedance (load), and (2) the phasing of the speaker (load) to the amplifier.

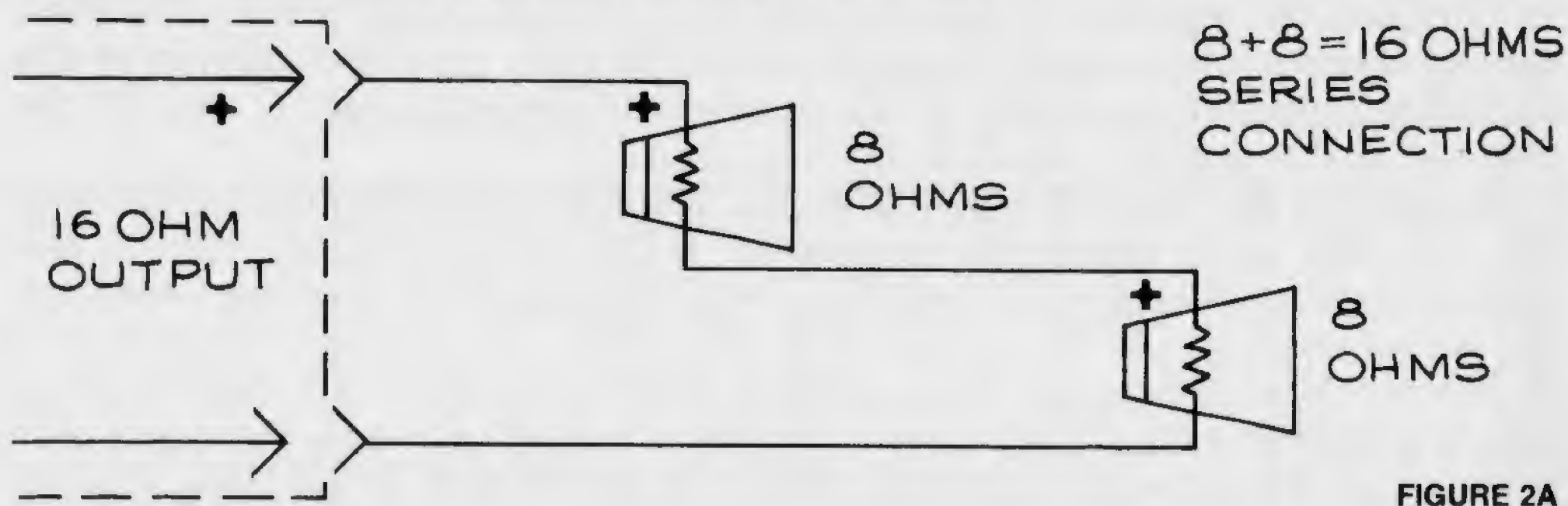
To achieve the best efficiency from the amplifier, the output impedance of the amplifier must equal the impedance of the speakers (load), that is, the impedance that the amplifier sees if one were looking *down* the wire which one was about to plug into the output of the amplifier. Also, equally important is the correct wiring between the amplifier and the speakers, i.e. correct phasing. We shall just consider a simple direct current (D.C.) case involving only resistances. Most audio amplifiers offer a choice of 4, 8, or 16 ohm outputs,

(OHM is a measure of resistance). Speakers are also rated at 4, 8, or 16 ohms, which represent the impedance of the voice coil of the speaker. If only a "few" speakers are used, and if the driving power is kept low, most any wiring arrangement is acceptable; efficiency may be low, but the amplifier remains "happy." However, when driving a large hall, with many speakers connected to the same amplifier (i.e., the load impedance low) power efficiency is low. Fortunately, most amplifiers have fuses or thermal cut off devices to protect the output stages of the amplifier. When a mismatch of impedances occurs, the amplifier becomes "confused" and, if the safety devices do not protect it, the output stages of the amplifier will be destroyed. Depending on the amplifier design and internal feedback arrangement within the amplifier, other components or stages of the amplifier may also be destroyed.

Now let's take a look as to how one might choose the proper amplifier output impedances to match the load impedance (that of the speakers). The output impedance of the amplifier is fixed by the design of the manufacturer. Since we are only dealing with a D.C. situation, and we know that the load impedance (the total impedance of the speakers) should equal the source impedance (the amplifier output impedance) for maximum efficiency of power transfer, let's see how to obtain this condition. In Figure 1, the output impedance of the amplifier equals the load impedance, and maximum power transfer and efficiency occurs.



The amplifier output impedance is determined by the manufacturer; therefore, the consumer must design the load impedance (the proper wiring of the speakers) to match the given output impedance of the amplifier. Amplifiers are "happier" driving a higher load impedance than a load less than their rated output impedance. The impedance the amplifier "sees" is the result of two possible wiring arrangements: (1) series and (2) parallel connections or combinations thereof. If two 8 ohm speakers are connected in series, Figure 2A, their impedances will add together (i.e., $8 + 8 = 16$).



However; if the same two speakers are connected in parallel, Figure 2B, their resultant impedance would be $8/2 = 4$ ohms. Impedances in parallel follow the formula: $\frac{R1 \times R2}{R1 + R2}$

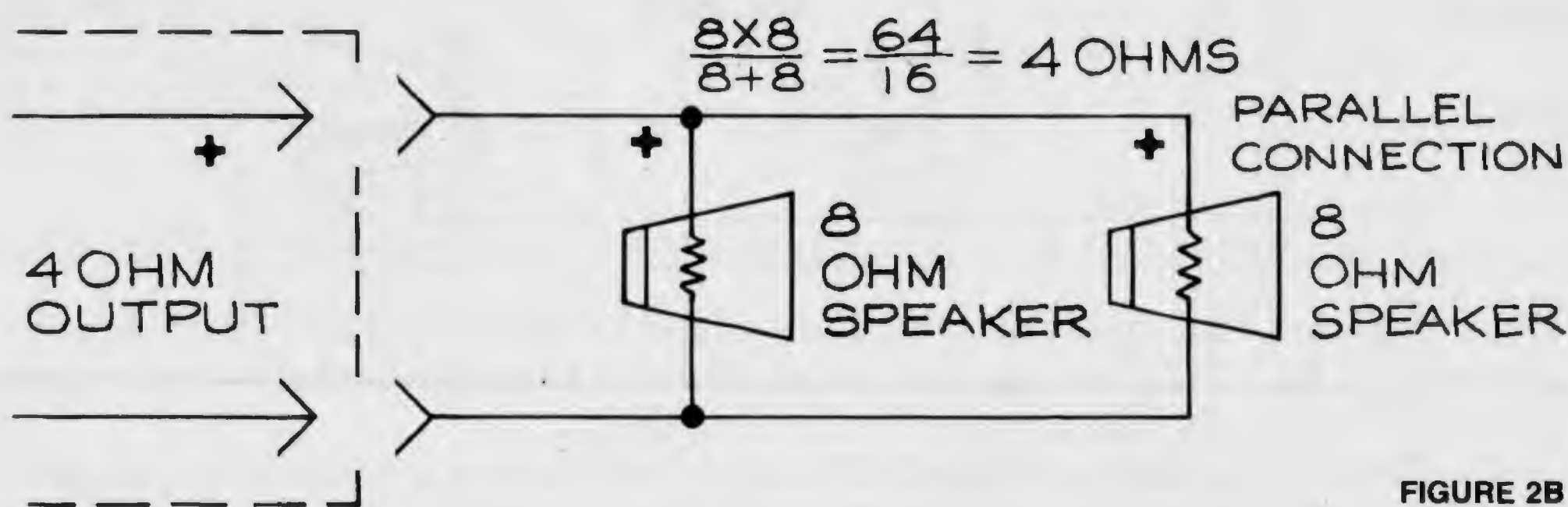


FIGURE 2B

This is the condition that exists when two speakers are wired with some speaker manufacturer "pig-tails." The speakers are in parallel and the amplifier is probably operating at its lowest limit of efficiency. Now let's see what happens when two more speakers are connected to the output of the amplifier with another set of those same "pig-tails," as in Figure 3.

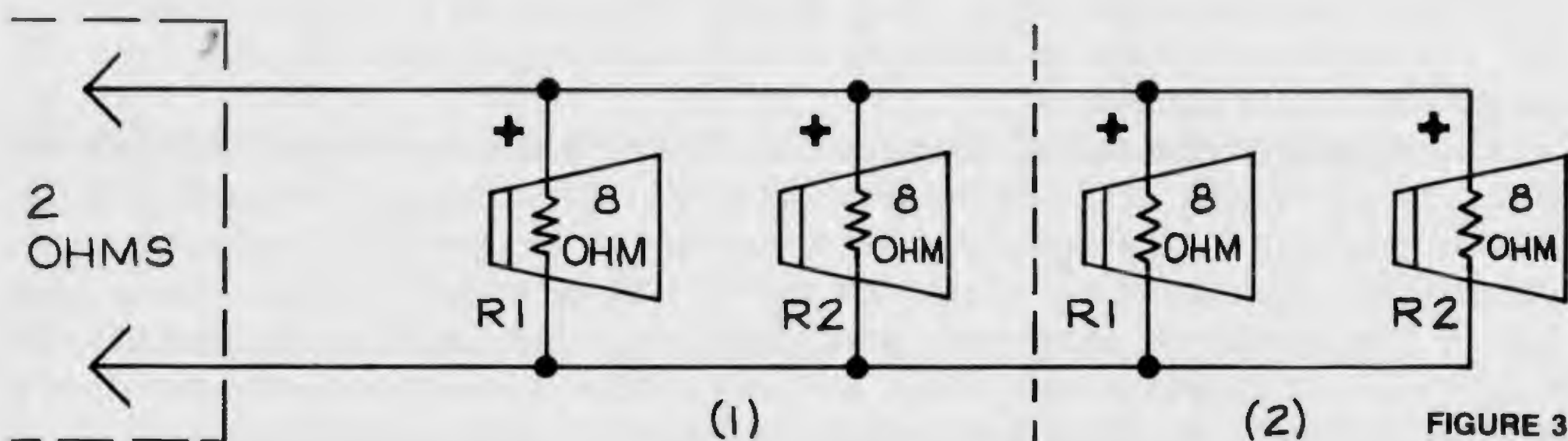
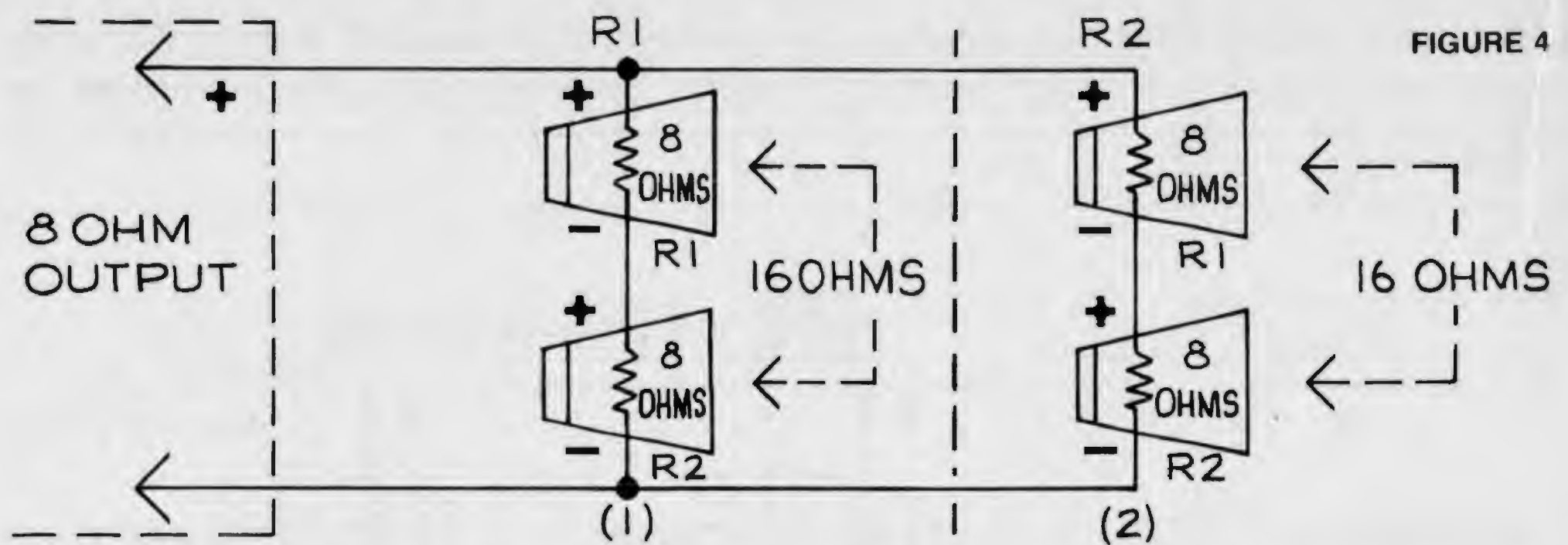


FIGURE 3

The first two speakers are in parallel and thus have a resultant impedance of 4 ohms as in Figure 2. The second two speakers are also in parallel and they also have a resultant impedance of 4 ohms. However, the two sets of speakers are also in parallel. Applying the parallel formula we have $\frac{4 \times 4}{4 + 4} = 2$ ohms.

The speaker impedance (load) is now well below the output impedance of the amplifier (BAD NEWS!). How does one overcome this problem? Using the parallel equation, $\frac{R1 \times R2}{R1 + R2}$, and remembering that the total impedance of all speakers, however they may be wired together, should not be less than the impedance of the amplifier, we will now consider a series-parallel wiring arrangement of the same speakers (used in Figure 3).



Remembering that speakers which are wired in series will add their impedances (i.e., $R1 + R2$), we can now determine the impedance the four speakers shown in Figure 4 will present to the amplifier.

The first two speakers connected in series will have a combined impedance of 16 ohms ($8 + 8 = 16$). Likewise the second two speakers, also connected in series, will have a combined impedance of 16 ohms. However, these two combined impedances of 16 ohms each are connected in parallel to the output of the amplifier, and thus the parallel equation $\frac{R1 \times R2}{R1 + R2}$ must be used to

determine the final impedance which will be presented to the amplifier. In this case, it will be 8 ohms ($\frac{16 \times 16}{16 + 16} = 8$ ohms), well above the rating of the amplifier's output impedance. This speaker load would then be connected to the 8 ohm output of the amplifier to obtain maximum power transfer from the amplifier to the speakers.

The speaker connection discussed in Figure 4 is a series-parallel connection, and obviously, a series-parallel wiring combination can be used until the load impedance of the speakers becomes that of the amplifier output impedance. With this condition, maximum power will be transferred from the amplifier to the speakers. However, what happens when additional speakers are required to properly sound a hall, and any further connections will result in a load impedance less than the output impedance of the amplifier?

For this case, additional power is required. Any power amplifier can only deliver its rated power to a matched speaker load (i.e., 8 ohms to 8 ohms). Most amplifiers have a monitor or tape output jack, which "robs" a very small amount of the amplifier output signal. Similarly, most amplifiers also have a "high level input" (i.e., the tape input, or the auxiliary input). So, if more power or better load matching is required, a slave amplifier to the main amplifier should be used. The signal can be taken from the monitor or tape output jacks of the main amplifier (where there is little power involved) and sent to one of the high level inputs of the now required slave amplifier. More than one slave amplifier may be used as the requirements demand. This second amplifier then adheres to all the rules previously discussed and can therefore deliver its output power to any series-parallel speaker wiring arrangement necessary to properly sound the hall.

NEXT MONTH: The conclusion of this article and a biography of our two authors. The Callers' Textbook is in the editing stages and the series for callers will be carried on in these monthly Notebook segments. You'll find great topics coming up.

LADIES ON THE SQUARE

SHOE TOTES



AGGIE REID of Puyallup, Washington, shares this delightful idea for carrying shoes and hose. What appears to be a miniature pair of pants in actuality is a hiding place for shoes and hose, an attractive disguise which also separates them from other clothing in a suitcase. The totes use very little fabric and can be sewn up in a jiffy. Each tote will hold at least two pair of square dance slippers plus a pair of hose tucked into each pocket.

Materials Needed

Two pieces of fabric measuring 14" x 15" each

One piece of fabric, 4" x 15"

Two pieces of fabric each 5" square

Trim, thread, snaps

Directions

Fold one pant leg, i.e. one 14" x 15" piece of fabric, in half lengthwise. Turn and sew across one end and up the side halfway. Repeat for the second piece of similar fabric. Sew the two legs together on one side from the halfway mark to the top.

Turn and sew ¼" seams on both sides of the openings from crotch to waist.

Fold the 4" x 15" piece of fabric in half

lengthwise and sew one side to leg pieces, pleating in the legs to measure 14½" at the waist. Turn and sew other side down, finishing the waistband.

Cut two pockets from the two 5" pieces of fabric, shaping them as desired. Turn in ¼" or ½" seams on all sides and topstitch to front of pant legs.

Close waistband with snaps at the back. Trim as desired. Fabric can be mixed or matched in color and pattern. A good way to use up scrap material.

As a Gift

These clever little shoe totes would make easy and welcome gifts for friends. When presenting them, you may wish to add the following poem which was tucked into the pocket of the pair we received.

When you travel near or far,
By train, plane, bus or car;
Take along these pants with you.
The legs are meant to hold your shoes;
In the pockets put your hose;
Then toss them in among your clothes.
They'll keep your dainties clean and neat;
A packing tip that's hard to beat.

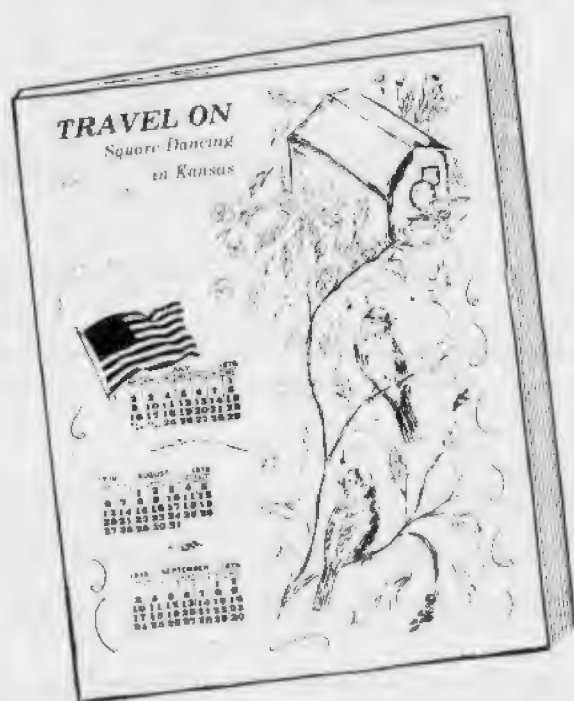


Shoes disappear into each pant leg.

Looking like a miniature pair of pants, the shoe totes are not much bigger than a pair of slippers.



PUBLICATION PROFILES



THERE ARE A NUMBER of square dance publications which are printed quarterly. Such a magazine is TRAVEL ON — Square Dancing in Kansas. The official publication of the Kansas Square Dance Association, it serves the entire state.

TRAVEL ON was founded in 1961 by "Pres" and "Liza" Grandstaff of Salina, who served as its editors until 1977 — a long and valued service to the square dance communities in Kansas. Even today they still contribute as witness the cover of the current magazine pictured here which was designed by Liza.

All dancers in Kansas who are members of the KSDA receive TRAVEL ON as part of their membership. Others may purchase copies at the rate of \$1.25 per issue.

A large magazine, 8½" x 11" in size, it is easy to read. It is printed on a good quality of paper, with clear type, well-spaced articles and a generous use of photographs. A box on the front cover is used to notify members when their renewal time is due.

TRAVEL ON is published in April, July, October and January and maintains deadlines two months prior to any publication date. They stick to their policy of not printing material received past these dates. Further, they do not print news of any member club event which conflicts with the KSDA Jubilee or the Kansas State Square Dance Convention.

A complete Table of Contents sets forth what appears in each issue, including an alphabetical listing of all advertisers. A partial

glance at the issue reviewed indicates such features as By Request (a sewing column), CALLERLAB releases, Convention Briefs, KSDA Member Club Directory, Square Dance Calendar (laid out daily under the upcoming three month period), Knothead Dancers, Prez Sez (Interesting to note that current KSDA Presidents, Alta and Harry McCluskey, have been square dancing for 30 years; that's quite a record!), Square Dance Lessons, Traveling Banner Rules and Welcome New Club Officers.

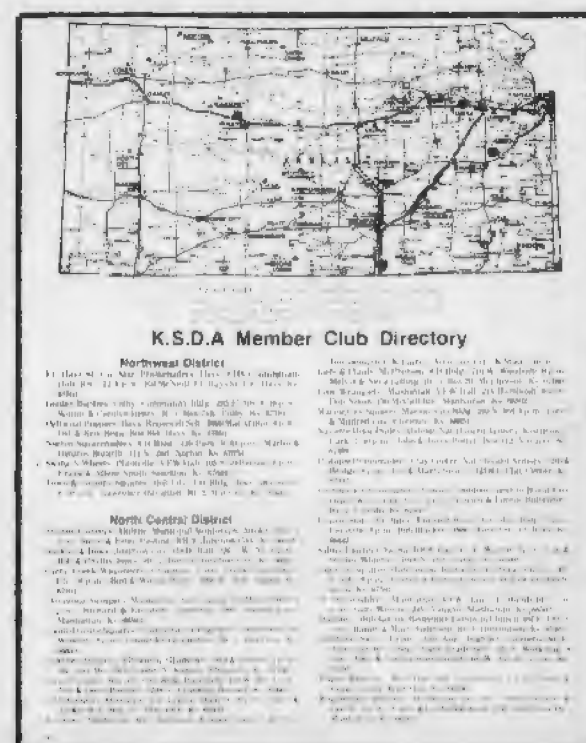
News from each district is given as are reports from the Callers Association and the Kansas Round Dance Association, including the round dances chosen for the previous three months.

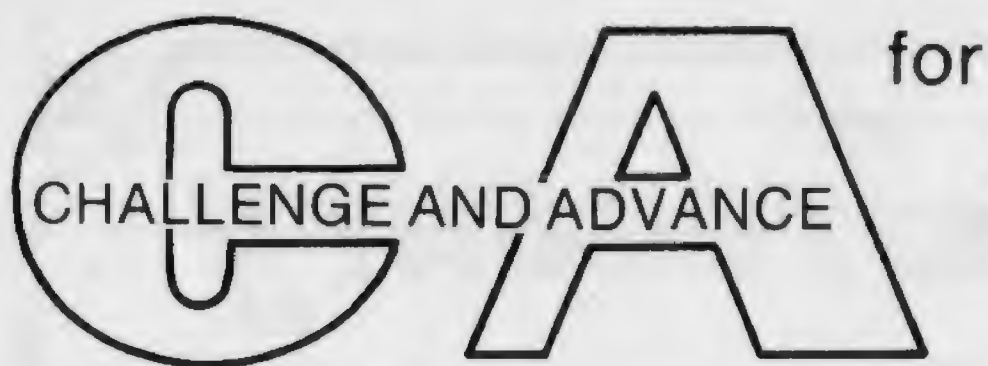
TRAVEL ON makes good use of different type faces for quick identification. For example, in the Calendar Pages, dark face is used to denote a special event. While glancing down the first week in September, one's eye easily scans 11 club dances and then bounces off dark type which indicates a club is having a Night Owl Dance with a traveling caller; then two lines further on, one finds a potluck dinner for new student dancers.

Advertising is neatly boxed and well presented.

TRAVEL ON — true to its name — gives members ample opportunity to find dance locations in Kansas as well as information about square dancing in the state. May it, as a publication, continue to travel on.

A detailed map of Kansas shows the geographic breakdown of where area member clubs belong.





Enthusiasts

By Ed Foote, Wexford, Pennsylvania

WHEEL THRU

Definition: From facing couples right-side dancers quarter right, left-side dancers pass right shoulders with each other and quarter right to end standing beside the same person they started with. Equals a lead to the right.

Problem: The right-side dancers tend to step forward as they are quartering right. This body-blocks the left-side dancers from doing their pass thru smoothly, and it also blocks the left-side dancers from their correct ending position.

Tip: Right-side dancers on a wheel thru, *never* step forward as you are turning. Do your quarter right and remain in your footprints. If you must step forward to do the next call, only step forward *after* you have completed the quarter right. Girls — pay close attention to this, since the majority of wheel thrus will have you as the right-side person. Note: This also applies to the left-side person on the call Left Wheel Thru.

By the way, is your caller giving you Wheel Thru only from a square set? If so, you could be in trouble if you are dancing to another caller sometime and he calls it from facing lines or an eight chain thru formation. The definition is the same, but the “feeling” is a little different. Request that your caller use the call from these formations.

FRACTIONAL TOPS

Definition: A variation of all eight spin the top where dancers move up the number of people indicated by the fraction in the call one-quarter, one-half or three-quarters.

Problem: The set starts to expand so that after a couple of fractional tips the dancers are too spread out and the set breaks down.

Tip: On any fractional top, after the initial swing half be sure to establish the star in the center while moving up the designated number of dancers. This might only be for a brief instant, as on one-quarter top, but it is vital that the hands touch briefly so as to keep the set condensed.

CAST A SHADOW

The “normal” teaching position for this call is left-hand, two-faced lines. But once dancers are comfortable with this position, it is important that they be shown the call from other formations, such as right-hand two-faced lines, right and left-hand ocean waves, right and left-hand columns. If you have been dancing this call for a while and your caller has not exposed you to these additional positions, request that he do so.

PASS IN/PASS OUT vs QUARTER IN/QUARTER OUT

Because of the duplication of the words “in” and “out,” dancers often get these calls confused. However, if you remember one single rule it should help you. The rule is: In square dancing, an “in” or “out” is always to the center of the set unless you hear the word “quarter;” if you hear the word “quarter,” relate the “in” or “out” to your partner.

Following this rule, we can see that a Pass In would be pass thru and face the center of the set, while Quarter In means to face your partner. Likewise, Pass Out would be a pass thru and turn your back on the center of the set, while Quarter Out means to turn your back on your partner.

Note: In some cases it makes no difference which command the caller gives. For example, from an eight chain thru formation, the calls “pass thru, quarter in” and the call “pass in” results in the dancers doing the exact same thing. Don’t let this confuse you or lead you to a false sense of security on these calls. Remember the above rule and apply it to where you are in the set. Don’t worry about the fact that certain combinations equal certain calls from certain positions — it’s much easier to remember the basic rule.

Question: What is more important in Advanced Dancing than learning any individual call? Do you remember the answer from our last column? **Answer:** Taking hands with adjacent dancers immediately after every call.

Traditional Treasury

By Ed Butenhof

Please don't get the impression that "Traditional" means that the dances are simple. Some are, of course. Others can be tricky.

WHEN DISCUSSING traditional dancing, it's hard to know where to draw the line. The field is so broad, both in regional variation as noted previously, but also in formation, age, and style.

To illustrate some of that variety we have an English Country Dance (The Black Nag), which was published by John Playford in 1670, and which has been enjoyed in this country for hundreds of years. We also have an Appalachian "big circle" dance I learned from Jim Morrison, a traditional caller presently located in Charlottesville, Virginia. Both are easy to teach and will add variety to your program.

THE BLACK NAG

(Folkraft 1174 or Front Hall LP FHR-01)

Formation: Three couples, men in one line (to the caller's right) facing partners (also in a line to the caller's left). Couple closest to the caller is number one, next number two, last number three.

FIRST PART:

All forward (toward caller) **4 steps** (called "up a double" originally) **and back**

Repeat up a double and back (16 beats)

Number one couple join hands and slide up 4 (toward caller) **number two same, number three same** (total of 12 beats)

All solo turn clockwise in 4 steps (called "turn single" originally)

Number three couple slide back, number two, number one, and all turn single (16 beats)

SECOND PART:

All side with partner (forward to touch right shoulders and back)

Repeat with left shoulders (16 beats in all)

Number one man and number three lady change places (4 steps), **number three man and number one lady, number two man and number two lady and all turn single** (16 beats in all)

Repeat back to places (16 beats)

THIRD PART:

Turn partner with right arm to place, then turn with left arm (16 beats)

Men hey (number one face down, two and three face caller, starting with right shoulder all three move in a "figure eight" pattern, weaving around) (16 beats to return to place)

Ladies hey (same pattern) (16 beats)

The "big circle" dance often includes many figures, one of which might be this one:

THE FOUR LEAF CLOVER

(Try Folkraft LP 36. The music is fast, 140+, so use small running steps.)

Formation: Start with a big circle of couples, each "odd" couple inside, looking at an "even" couple. After dancing for a while with that couple, the "odds" will move to their left to a new "even" couple, etc.

FIGURE:

Circle left, ladies chain, chain back

(or other "warm up" moves)

Odds dive thru to a four leaf clover (odds dive thru evens and without anyone dropping hands, odds back under their own joined hands, drop both arches so all of the still joined hands are piled between the two couples — Voila: a four leaf clover)

Circle left that way

Finish it off ("odds" raise their still joined hands in an arch and pull the "evens" through, "evens" back under their own still joined hands and reform a circle)

(You can move them on at this point, after a circle left perhaps, or you can have them reverse the whole thing with the "evens" leading.)

For those who remember the old "dishrag" figure (Dive for the Oyster, etc.), the four leaf clover is the same figure, but stopped halfway before completing. Undoubtedly the two figures come from the same roots.

Big circle dances usually start and end with movements in one large circle (or serpentine line), breaking up into "odds" and "evens" for the middle portion. The beginning and end can involve spirals, dip and dive around, or any grand march figures as the leader wishes.

One Association's Program of Round Dancing



By Vic Beckett, Auckland, New Zealand

THE NEW ZEALAND Square and Round Dance Callers and Tutors Association has compiled a list of round dances for use during the period from July 1978 to June 1979. We find that by having such a list all dancers are able to participate at festival weekends, open dances, and the National Convention held each year. It also gives all club callers and tutors a guide as to what to teach. All clubs, however, are at liberty to teach and dance any other rounds they choose on club nights.

Each year several new dances are introduced at the National and at festival weekends or workshops and all club callers and tutors who are association members or subscribers submit a list of the rounds of their choice. The rounds are then voted on at the annual general meeting and become the new list for the next year.

While New Zealand is only the size of California and has some 40 square and round dance clubs, it has been proved over the years that this method does enable all dancers, callers and tutors to participate on a National basis and enjoy the round dance portion of the activity to the full.

Group A — Relaxed and Learners' Rounds

It Had to Be You	Tips of My Fingers
Sarasota Waltz	Your Own Backyard
The Flip Side	Pretty Eyes

Group B — Intermediate (Square Dancers) Rounds

Dreamland	Lucky
Be My Honeycomb	Street Fair
Take One Step	Tic Toc
Walk Right Back	My Wife's House
Shenandoah Waltz	Apron Strings
Four Walls	Gypsy Feet

Group C — Advanced (Round Dancers) Rounds

Lisbon Antigua	Waltzland
Rhumba Maria	Charade '75
Arrivederci Roma	

Group D — Classic Rounds

Happy Sounds	Mexicali Rose
Dancing Shadows	Pennsylvania Waltz
Moon Over Naples	Answer Me
Roses for Elizabeth	Kon Tiki
Song of Love	The Last Waltz

This list will remain current until the annual general meeting in 1979 and is approved by the association for use at all association events, festivals, weekends and open dances.

The association recommends that Group A be taught to all new square dance learners in the first year of dancing and Group B in the next two years. Those dances in Group C and some of Group D are for round dance clubs and any square dance club that wishes to progress past the normal square dance rounds level. The classics list is a recent addition and shows those rounds which have been danced for many years and can be used on a program at any time.

Leading and Following — a state of mind

By Gordon Moss, Los Angeles, California

WHY SO MUCH MYSTERY about leading and following in dancing? Leading is basically a matter of simple courtesy, carried over from the social custom of lending a lady your arm when descending stairs or crossing a street. In case you haven't been gallant to a lady lately you may have forgotten how quickly she can stop or go, zig or zag, at the slightest pressure of your arm or the tilt of your body.

Most essential to leading and following co-operation is that you both make the same

"courtship-like" effort to please that you used when you were "courting" a girl on a first date. Without the sensitive rapport this state of mind gives to both of you, all the suggested mechanics about *how to lead or follow a dance partner* become mere technical jargon, easily forgotten.

All of the stop, go, turn, and change of direction moves are signaled through a man's body attitude and are largely automatic (if he knows where he is going). By contrast, the changes in partner position should be deliberately signaled, mainly through subtle pressures of the man's right hand at the small of her back or just above the left hip bone in reverse semi-closed, only secondarily through his joined left hand. The round dance term "lead hands" is, therefore, rather misleading.

Of course, in round dancing the lady usually knows the routine at least as well as the

man (just as she knows how to cross a street) but, she *enjoys* being properly led — and she really needs a man's stronger help in figures such as a roll across in front of the man or a double fan, first from semi-closed to banjo, then to semi-closed again, or perhaps a pickup to closed position.

With proper guidance she dances better, you both look better on the floor, and she'll love you for it. On the other hand, she has every right to resent, even hate, a man whose indecisive moves and limp arms make her dance a solo around him, or even push him around the floor.

A man should be able to feel that he is positively *dancing the girl*, not just dancing *with* her. The attitude of "letting her do her thing and I'll do mine" is one of the unfortunate carry-overs from square dancing, which to a large extent is individual movement.



Dave and Nita Smith — Lubbock, Texas

WHILE RESIDENTS of Amarillo, Texas, Dave and Nita Smith were introduced to square and round dancing in 1964. In 1967 they were transferred to Baton Rouge, Louisiana, and were disappointed to learn that round dancing was not a part of the square dance picture in Baton Rouge. However, dancers expressed an interest in round dancing and they were encouraged to teach rounds by their caller, who set them up with equipment and space and announced that they would be teaching rounds.

They did a lot of telephoning to round dance leader friends, bought the basics books and records and started their first class. Dave says he learned a lot more those first few classes than any of the students did. They conducted rounds for the Castoffs and helped

with a newly formed round dance club, the Leftfooters.

Another transfer brought Dave and Nita back to their home state of Texas in 1971, where they joined the Rounders club under the direction of Horace and Oleta Greenhill. When the Greenhills decided to retire from teaching rounds, the Smiths were asked to take over. A couple of classes later and an easy level club, Happy Heart Round Dancers, was formed. This club is now one of the largest in Texas with over 100 dancers.

The Smiths have conducted rounds at numerous festivals and weekends and are on the staff of Fun Valley and Lighted Lantern. They have taught at both the San Antonio and Kansas City Nationals and have served as panelists at these Nationals, as well as at state festivals.

Dave is manager for the Westinghouse Electric Supply Company and Nita retired after 20 years with the Federal Government. Their three children are all grown and all live in Texas.

The Smiths strongly subscribe to the theory that square and round dancing should go together and they enjoy square dancing almost as much as round dancing. They prefer festivals where they can enjoy doing both, and fully agree that the best part of the entire activity is the fantastic friends they have made throughout their years as dancers.

MANAGEMENT

Fun or a Cross to Bear

DISCUSSIONS by square and round dancers at Prairie Conclave II (Nebraska) produced some excellent material in the way of what the dancers themselves feel is needed to insure continuing growth and fellowship in square dance clubs. Presented here is a statement condensed from four group discussions on the subject of management.

Change officers; don't keep electing the same people; new people will generate new ideas.

Wait a minimum of two years before asking a new dancer to serve in an office. If you have new dancers with potential, give them committee assignments or special party planning, or invite them to board meetings while they gain experience. Also, it takes a certain amount of confidence to be able to take the criticism which all officers are open to, so give new people a chance to develop that confidence.

Use past officers in advisory roles. There is a need for written guidelines and job descriptions, even copies of the immediate past business meetings, for new officers.

Mid-Year Elections

For a continuity of leadership, some suggested electing officers in mid-year to allow time to get established in office before facing the planning of a club calendar year. Others suggested carrying over some officers and not electing a complete new slate each year. This would insure always having one or two experienced officers.

Callers should expect to have a voice in club planning, and should be invited to those board meetings or planning sessions that involve the club dancing program. He should not necessarily be a part of the board, or even have a vote, but he should be consulted and informed. (This is not to say he shouldn't vote, just that it was a choice.)

A big treasury was thought to be bad for a club as it encourages a club to "coast,"

whereas, if the club needs money everyone works together to keep the club going. Ways to use extra money might be bonuses to club callers, national organizations such as CALLERLAB or LEGACY, or scholarships for officers to seminars or conclaves, or the square dance float for the New York's Day Tournament of Roses Parade — there are lots of good places for extra money.

The buzz groups discussed whether Prairie Conclave should consider formulating a training program for officers and the general thought was that plenty of material is already available (a complete training program is available from the State Association, if interested, ask), but the group did think a readily available Resource List would be helpful. (This has since been published by Prairie Conclave II and is available from Dick and Jan Brown for 35c). Where to get the caller-club agreement contract, and the Ten Commandments of Square Dancing were mentioned.

In conclusion — a good officer is one who LISTENS, can accept a viewpoint other than his own, keep his sense of humor, enjoy people and dancing and has, in one or all of the ways suggested above, the means to get his job done.

Doesn't this all sound serious and well thought out? Well, it is, really. A great many clubs of all sizes and levels were represented at the Conclave. But there was one other thing, aside from all the Thou shalt, and Thou shall nots, and this was that 99% of people who take office do so because they *enjoy dancing*. Office responsibilities are accepted because we must keep the clubs alive and enjoyable. We dance for FUN, and the work part should be minimal, because when dances become drudgery, and dancers hate to come to a dance because it is more work than enjoyment, perhaps our priorities are out of order. The enjoyment and fellowship of the dance, for *all* club members, rates top priority.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Illinois

August in Illinois featured the 10th annual Lake Front Jamboree. The event is co-sponsored by the Chicago Park District and the Chicago Area Callers Association. Coordinators were Grace Thuis of the Chicago Park District and Marvin Labahn of the Callers Association. Rich Brouillette, president of CACA, performed the MC duties, directing attention to the 16 members of the CACA who called for the dancers. Among the hundreds of dancers in attendance were Ira and Betty Wiggins of Coco Solo, Canal Zone. Marvin Labahn is the caller for the Gage Park Steppers who dance the CALLERLAB Mainstream program, CALLERLAB Exper-

imentals and selected figures from the Plus I and Plus II programs. The Gage Park New Dancers club also has Marvin Labahn for their caller-instructor. CALLERLAB square dancing basics are used. New dancer and experienced dancer club dances are both held at the Gage Park Fieldhouse, 2401 W. 55th St. Chicago, Ill.

The Menard Whirlers Square Dance Club opened their season in September at the Menard Activity Center, Oak Lawn, Illinois. Club dances are programmed to follow the CALLERLAB plateaus of square dancing so that persons attending the club dances will know what figures will be called. The group has grown steadily over the past three years because they feature friendliness and comfortable dance programs. Couples and singles are welcome.

Holland

I have some news for you. There are so many square dance clubs in Holland that we were getting too big to oversee it all. We were too small for an association of our own though. Since 6 months all the clubs have representatives in a committee called "Werkgroep Square en Rounddansen in Nederland." We try to coordinate, help, give suggestions, etc. Result of this cooperation is that Paul Hartman can visit Holland on his tour through Europe. We have a full Saturday dance and a full Sunday callers clinique. We are happy that this coordination is possible now and we sure hope to be able to do some more in the near future. Cross your fingers for us. This was just to let you know that we are still active in

The group of more than 270 dancers, callers and round dance instructors in attendance at the 16th Annual Overseas Dancers Reunion in Colorado Springs.





Hand over hand around the ring dance members of the Crosstrailers Square Dance Club of the Panama Canal Zone as they promote a new class in the basics.

our small country. — *Ans Hage — de Widt, Zaalbospad, Nederland*

Tennessee

The Turkey Strut at the Gatlinburg Auditorium, Gatlinburg, Tennessee, will have a Kick-Off dance with rounds between tips Friday evening, November 17, 1978. Saturday will be filled from 10:30 am till 11 pm with workshops and dancing. Spectators are invited as well as dancers. Check this one out. Attendance is limited. A Western shop will be open for dancing needs.

Canal Zone

The beat of a lively hoedown filled the air as Dr. Bill Bailey called to a group of brightly dressed square dancers who whirled and moved to the music. The scene is set outdoors, against a background of palms near the main shopping center in the Panama Canal Zone. The occasion — Crosstrailers Club promotion of their new square dance class which started in early August. Like most square dances, the Crosstrailers are a friendly, gregarious bunch and are anxious to add to their number.

Pennsylvania

The Pittsburgh Area Square and Round Dance Federation is holding the 10th Annual Fall Festival at Brashear High School in Pittsburgh. The date is November 11 with dancing from 1:00 to 10:00 pm. Kip Garvey and Sam Mitchell will man the mike for square danc-

ing. Betty and Clancy Mueller will be in charge of rounds.

New Mexico

The weekend of September 29 to October 1 The Chamber of Commerce of Red River New Mexico hosted the Aspencade which included three days of Square Dance Jamboree and the Autumn Crafts Fair. Friday evening square and round dancing was followed by a Saturday afternoon square dance workshop. The festivities were topped off Sunday afternoon with a farewell dance. The area is known for its spectacular autumn foliage and outdoors activities which include fishing and horseback riding.

Arizona

The Kactus Kickers of Tempe, Arizona will have their 4th Annual Fiesta Ball on Sunday, November 26 at the Community Center in Tempe. Eight of the Central Arizona Caller's Association callers will share the calling duties with Clyde Wilkes as MC and Curt and Margaret Curtis of Phoenix cueing the rounds. The dancing level will be Mainstream Plus II and Experimental. This format proved popular last year and is to be repeated this year. For further information please call Clyde at 994-9830.

Louisiana

The 7th annual Autumn Holiday Weekend will be held at the beautiful Sheraton-Biloxi Motor Hotel on November 17th and 18th, 1978. Featured callers will be Bob Augustin and Jack Lasry with Jerry and Barbara Pierce on the rounds. For further information, please contact Bob Augustin, P.O., Box 24420, New Orleans, La., 70124.



Belles and Beaus of Stevensville, Montana, welcomed a caravan of dancers from the Wild Rose Ramblers of Spokane, Washington, at a dance held in their honor.

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

November, 1978

SMOOTHER CHOREOGRAPHY TO ACHIEVE BETTER BODY FLOW

By Mike Seastrom, Northridge, California

IS MODERN SQUARE DANCING becoming too mechanical? Are we no longer dancing to the beat of the music? Is smooth dancing and flowing choreography a thing of the past? These questions and others like them have been discussed by dancers and callers for many years, yet only a few leaders in our vast activity have actually researched, written, and conveyed their findings for the remainder of us to learn and benefit from.

At the last two CALLERLAB conventions small interest sessions have been held on this topic, and with the research and sharing of ideas by caller leaders like Jim Mayo and Don Beck, some very valuable answers have been found. The next step, in my opinion, is to spread this information to as many callers and dancers as possible, so that more people can enjoy this sensation created by the flowing motion of smoother choreography.

There are two main participants in our dancing that makes this smooth sensation of body flow happen and both need to be focusing at least some unconscious attention in that direction of smoothness as the desired goal. These obvious participants are the dancer and the caller, and through better caller planning and caller-dancer education, our dancing can be as smooth as we desire.

The caller controls such elements of smoothness as body position, hand availability, body flow from call to call and timing. The elements that rest largely on the shoulders of the dancer are anticipation of body position for

the next call, dancer correction to accommodate the action of others, and how familiar the dancer is with the calls or routines. To break down these elements involves enough material to make up a couple of short volumes, and if you are interested in pursuing this subject in more depth, Jim Mayo of Lexington, Massachusetts, has caller guide volumes available.

Keep in mind that all the elements and principles of smoothness are fine, but it is impossible and unrealistic to apply them all at each moment of calling or dancing. The best approach is to analyze dance examples from both the man's and woman's point of view and pay attention to possible awkward transitions as they occur. In this way we can eliminate these unsmooth sequences one at a time. There is probably no dancer or caller around who is exempt from having contributed at some time or another to the awkward choreography collection. This can occur due to ignorance, lack of conscious observation, and even for the sake of dancing variety, which is a very necessary part of our activity. So, without making any good or bad value judgments, let's look at some dance examples and analyze them, using the elements of smoothness as our guide.

Heads square thru four hands

Swing thru, men run right

Couples circulate, wheel and deal

Veer left to a two-faced line

Ferris wheel

Centers square thru three quarters

Left allemande

This figure flows quite smoothly for the heads but the sides run around in a circle one and a half times. This is an example of overflow and can be very exasperating.

Heads lead right, circle to a line

Touch a quarter, coordinate

Girls trade, wheel and deal

Pass to the center

**Centers square thru three quarters
Left allemande**

This figure is another example of overflow. For the boys, the figure has an even flow, but the girls go 'round and 'round. The coordinate followed by a girls trade is one full turn for the ladies as it is, but adding the wheel and deal "puts icing on an already dizzy cake."

**Heads square thru four hands
Star thru, pass thru, chase right
Single hinge, girls trade, recycle
Dive thru, square thru three quarters
Left allemande**

The main point in this figure is improper hand sequence or availability for the head ladies. When the heads square thru four hands and star thru, the head girls finish the square thru with a left hand and then have to star thru with the same hand. Sometimes we can get away with using the same hand twice if the hand height and position from one call to another is very close. An example of this is the sequence star thru, right and left thru.

**Heads right and left thru
Heads lead right circle to a line
Right and left thru, pass thru
Tag the line
Cloverleaf, centers zoom
Look for the corner
Left allemande**

The rough transition in this example is having the heads go right and left thru, then lead to the right and circle to a line. The head men have to back up in the courtesy turn then suddenly change direction and rotation to lead right and circle to a line. For better body flow you can have the heads promenade halfway in place of the right and left thru.

**Heads lead right and circle to a line
Pass thru, wheel and deal
Centers swing thru, boys run
Stroll and cycle
Girls circulate, bend the line
Pass thru, wheel and deal
Centers square thru three quarters
Left allemande**

The awkward sequence in this example is having the girls circulate then bend the line.

The ladies must walk forward to circulate, then stop and back up to bend the line. This sudden change in direction breaks the momentum of the circulate and interrupts the body flow. Most dancers will smooth out this interruption naturally with a minor correction in body movement, and this dancer adjustment has, for a number of years, smoothed out many otherwise awkward calls and transitions. The point to be made here is that too many dancer-corrected transitions can contribute significantly to an overall feeling of awkward mechanical dancing.

**Heads right and left thru
Roll a half sashay
Touch a quarter, girls run
Touch a quarter, centers trade
Scoot back, walk and dodge
Boys run, walk and dodge
Partner trade
Square thru four hands, trade by
Left allemande**

One of the biggest complaints from the ladies is that the callers often neglect to think of the women when planning smooth choreography. The figure above has one section (walk and dodge, boys run, walk and dodge, partner trade) where the girls slide right, then left, then right, then left again in the same spot, without a change in direction or scenery. Adding a figure like this, once in a while, can add variety to one's program only if accompanied by a sly grin, but too much of this type of dancing can make a square dancer feel like a mechanical mime.

**Heads lead right
Veer left to a two-faced line
Ferris wheel, centers zoom
New centers swing thru, turn thru
Left allemande**

The critical call-to-call transition in the figure is the "get in." When calling heads lead right and veer to the left to a two-faced line, the caller shouldn't pause between the two calls. This would allow the dancers the chance

SPECIAL WORKSHOP EDITORS

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to anticipate a circle to a line, or it would permit a stop between the two calls and a subsequent interruption of momentum. Timing of calls is the key here as it is in many of our call-to-call sequences. Here is another example:

**Heads square thru
Swing thru, boys run
Ferris wheel, centers touch a quarter
Left allemande**

If the caller avoids a pause between touch a quarter and left allemande, and puts the two together in a "quick call" fashion, it allows the dancers to smooth out a technically rough transition.

Timing of calls is extremely important in smooth dancing. It's always helpful for the caller to attempt to anticipate dancer anticipation. (See if you can say that quickly three times in a row.) There are many call-to-call transitions that are technically awkward, yet by just speeding up or slowing the timing or phrasing between the calls, you can smooth them out. I feel that eliminating transitions that can be smoother with a little planning, is needlessly cutting some of the variety from your program.

It's a good time to make another point about timing. We often use delayed timing to help dancers through unfamiliar material. We do this in beginners' class and in post-graduate workshops, and overusing this technique will create very unsmooth stop and go dancing. Use good judgment to permit a happy medium between dancer accomplishment, creative choreographic excitement and smoothness.

I would like to include one more figure to show how a technically smooth dance example can make a dancer scream if overused.

**Heads square thru four
Swing thru, boys run
Wheel and deal, touch a quarter
Scoot back, single hinge
Girls trade, recycle
Veer left to a two-faced line
Half tag, trade, finish your tag
Face right, wheel and deal
Left allemande**

You may notice that this figure is somewhat exaggerated to make a point. Although tech-

Our contributor, Mike Seastrom, has written for SQUARE DANCING before. This article fits in appropriately with the theme of Smooth and Uniform Dancing.

nically this example is smooth, dancers make a circle with a two couple diameter four times before coming to a left allemande. The figure becomes very monotonous and can create an illusion for the dancer of being a small wheel inside a little machine that never stops. Dancers with claustrophobic tendencies will scream and hiss at you. "Open up" the square in your choreography to create that sensation of smoothness and allow your dancers to flow with the beat of the music.

I have only touched the surface in the study of smoother choreography and there are certainly more aspects of smoothness to evaluate. There will always be disagreements on the fine points, but I'm confident that our very general do's and don'ts will stand for some time. There's a constant learning process that we can continue to go through if we desire, and real progress will be made when we choose in favor of smoothness if we are aware of the choice. The first step to achieving smoother choreography and better body flow is just thinking about it.

SINGING CALL

FOOLS FALL IN LOVE

By Rod Shuping, Clovis, California

Record: Hi-Hat #493, Flip Instrumental with Ernie Kinney

OPENER, MIDDLE BREAK, ENDING

Circle left fools fall in love in a hurry

Fools give their heart much too soon

Left allemande come back a do sa do

Men star by the left once around you know

Turn thru with the partner

With the corners allemande do sa do and

Promenade I used to laugh now I understand

Shake the hand of a brand new fool

FIGURE:

One and three square thru go four hands

Around the corner lady do sa do

Make a wave girls trade then recycle

Do a right and left thru and turn and

Now dive thru zoom centers square thru

Three quarters round swing corner girl

Promenade I used to laugh now I understand

Shake the hand of a brand new fool

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

SWEETHEART — Belco 281

Choreographers: Norman and Helen Teague

Comment: Nice flowing waltz and music is pleasant, the old favorite tune of "Let Me Call You Sweetheart." There is one band of cues.

INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; Balance Fwd, 2, 3; Balance Bk, 2, 3;

PART A

1-4 Waltz Away, 2, 3; Pickup to CLOSED M face LOD, 2, 3; Fwd Waltz; Fwd Waltz end in SIDECAR M face LOD and WALL;

5-8 Twinkle, 2, 3 end BANJO; Twinkle, 2, 3; Fwd, —, Close; Fwd, Side, Close end CLOSED M face WALL;

9-12 Fwd, Side, Close; Bk, Side, Close; Dip Bk, —, —; R Turn, Side, Close end M facing RLOD;

13-16 (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M face WALL; (Twirl) Side, Behind, Side in CLOSED M facing WALL; XIF, Side, Close;

PART B

1-4 Whisk, 2, 3; Manuv, 2, 3 end CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M face WALL;

5-8 Waltz Away, 2, 3; Turn In, 2, 3 end LEFT-OPEN facing RLOD; Bk Up Waltz, 2, 3; Bk, 1/4 L Turn face WALL, Close;

9-12 Dip Bk, —, —; R Turn, Side, Close end M facing RLOD; Bk, 1/2 R Pivot face LOD, Bk; Bk, Side, Close;

13-16 Dip Bk, —, —; Recov, —, —; (L) Waltz Turn; (L) Waltz Turn end BUTTERFLY M face WALL;

SEQUENCE: A — B — A — B thru meas 14 plus Ending.

Ending:

1-2 Side, —, Close; Apart, Point, —.

HARMONY TWO STEP — Belco 281

Choreographers: Pat and Louise Kimbley

Comment: Lively two-step with good "razzmatazz" sounding music. One band has cues.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Pickup to CLOSED M face LOD, —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Fwd, —, 2 end in BANJO M face LOD, —;

5-8 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; (Twirl) Fwd, —, 2, —; 3, —, 4 to BUTTER-

FLY M face WALL, —;

9-12 Side, Touch, Side, Touch; Side, Behind, Side, Front; Circle Away Two-Step; Circle Together Two-Step;

13-16 Side, Close, XIF, —; Side, Close, XIF to OPEN facing LOD, —; Strut, —, 2, —; 3, —, 4 to BUTTERFLY M face WALL, —;

PART B

17-20 Change Sides Two-Step; Fwd Two-Step; Change Sides Two-Step; Fwd Two-Step end BUTTERFLY M face WALL;

21-24 Side, —, Behind, —; Side, —, Front end BANJO M face LOD, —; (Twirl) Fwd, —, 2, —; 3, —, 4 to BUTTERFLY M face WALL, —;

25-28 Repeat action meas 17-20;

29-32 Repeat action meas 21-24 except to end in CLOSED M facing LOD;

SEQUENCE: A — B — A — B — A plus Ending.

Ending:

1-2 BUTTERFLY (Twirl) Side, —, Behind, —; Apart, —, Point, —.

LUCKY STAR '78' — Grenn 14224

Choreographers: John and Shari Helms

Comment: This routine is not on the easy side. Good music but the record must be slowed down. The choreographer suggests 40 RPM.

INTRODUCTION

1-5 CLOSED M face LOD Wait 4 beats; Side, Close, Side, Touch; Side, Close, Side, Touch; Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —;

PART A

1-4 Fwd, —, 2, —; Run, 2, 3, —; Fwd, —, 2, —; Run, 2, 3 end BANJO, —;

5-8 Fwd Check, —, Recov, —; R Turn, —, Fwd SIDECAR, —; (L Turning Double Hitch) Fwd, Close, Bk, —; Bk, Close, Fwd end CLOSED M face LOD, —;

9-12 L Turn, —, Side, Close; L Turn, —, Side, Close end CLOSED M face WALL; Fwd, —, Side, —; Recov M face LOD in BANJO, —, Fwd, —;

13-16 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, Close, Bk, Close; Walk, —, 2, —;

INTERLUDE

1-4 Repeat action meas 2-5 INTRO;

PART B

1-4 Side, Close, Fwd, —; Side, Close, Fwd, —; Fwd, —, Fwd to BANJO, —; (Fishtail) XIB, Side, Fwd, Lock;

5-8 Fwd, Close, Bk, Close; Fwd, —, Face WALL in CLOSED, —; Side, Close, Side, —; Thru, —, Fan, —;

9-12 Side, —, Behind, —; Side, Close, L Turn

(Please turn to page 51)

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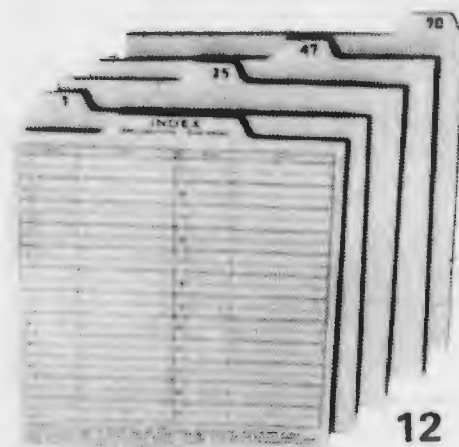
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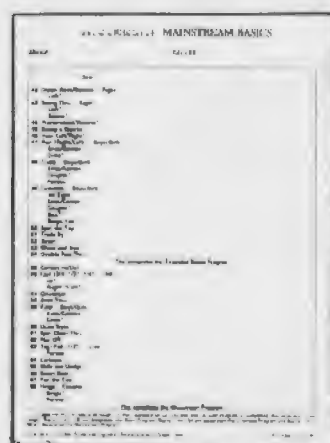


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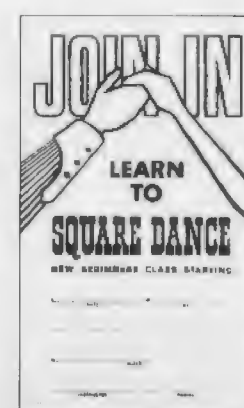
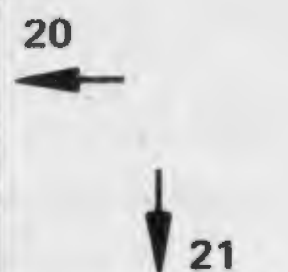
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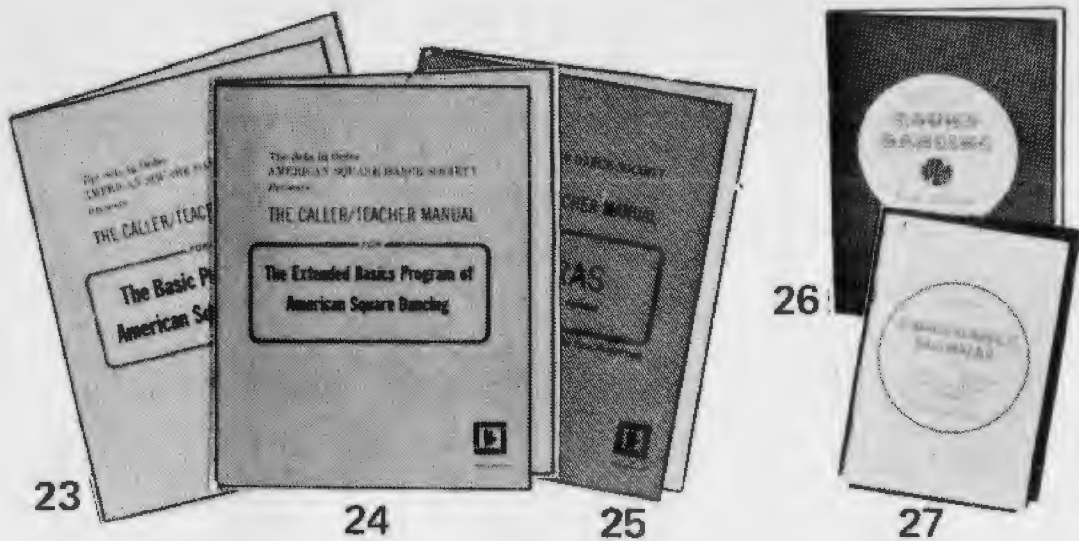
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22



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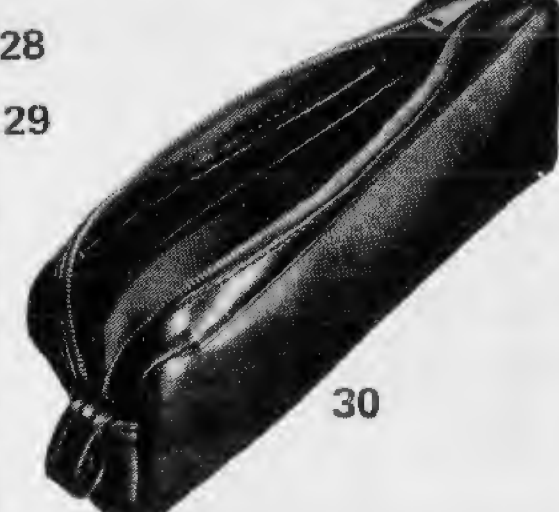
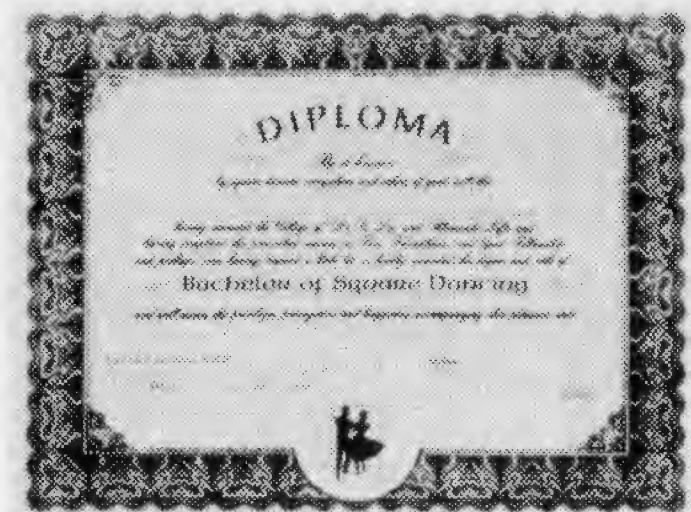
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(LUCKY STAR '78, continued)

M face COH, —; Side, —, Behind, —; Side, Close, R Turn M face WALL, —;
13-16 **Fwd, —, Side, —; XIB, —, Thru, —; Side, Close, Side, Close end SEMI-CLOSED; Fwd, —, Pickup to CLOSED, —;**

SEQUENCE: A — A — Interlude — B — B — A plus Ending.

Ending:

1-2 **(Twirl) Side, —, Behind, —; Apart, —, Point, —.**

DREAMLAND — Grenn 14224

Choreographers: Jack and Na Stapleton

Comment: A re-release of this smooth waltz with very pleasant music.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together, Touch, —;**

DANCE

1-4 **(Roll) Fwd Waltz; CLOSED Manuv M face RLOD; (R) Waltz Turn; (R) Waltz Turn end OPEN-FACING;**

5-8 **Fwd Waltz; (Wrap) In Place, 2, 3; Fwd Waltz; Fwd, Side, Close end M face WALL in BUTTERFLY;**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

17-20 **Apart, 2, 3; (Tamara) Fwd, Touch, —; Around, 2, 3; Together, Touch to BUTTERFLY M face COH, —;**

21-24 Repeat action meas 17-20 except to end in BUTTERFLY M facing WALL:

25-28 **Waltz Away; Fwd, Flare to BUTTERFLY, —; Thru, Side, Behind; Side, Draw to CLOSED, —;**

29-32 **Balance Bk, —, —; Waltz Manuv M face RLOD; (R) Waltz Turn; (R) Waltz Turn;**

SEQUENCE: Dance goes thru twice. Meas 32 second time W Twirls as M waltzes Fwd, Step Apart, Point.

AMANDA WALTZ — Chinook 1001

Choreographers: Lloyd and Elise Ward

Comment: The waltz routine is not difficult. The music is adequate. One side of the record is cued.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to SEMI-CLOSED, Touch, —;**

PART A

1-4 **Fwd Waltz; Fwd, Flare to SIDECAR M facing RLOD, —; Fwd Waltz end CLOSED M facing WALL; Side, Draw, Touch;**

5-8 **Dip Bk, —, —; Manuv, 2, 3 M face RLOD; (1/4 R) Waltz Turn; Side, Draw, Touch**

end SEMI-CLOSED facing RLOD;

9-12 Traveling RLOD repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

1-4 **(Twirl) Side, Behind, Side; Thru, Side, Close to REV SEMI-CLOSED facing LOD and WALL; Twinkle Out, 2, 3 to SEMI-CLOSED; Twinkle In, 2, 3 to REV-SEMI-CLOSED;**

5-8 **Twinkle Out, 2, 3 to SEMI-CLOSED; Thru, Side, Behind; Solo Roll LOD, 2, 3; Thru, Face Close;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

SEQUENCE: Dance goes thru three times then Step Apart and Ack.

Only one round on this record — flip side contains the cues to the dance by Lloyd Ward.

SINGING CALL

IT DOESN'T MATTER

By Randy Dibble, Medford, Oregon

Record: Chinook #015, Flip Instrumental with Randy Dibble

OPENER

Circle left there you're going baby

Here am I well you left me here

So I could sit and cry left allemande

Do sa do left allemande and weave the ring

Do you remember baby

last September do sa do

Then you promenade her home oh baby

How you drove me crazy

doesn't matter anymore

MIDDLE BREAK, ENDING

Sides face grand square

There's no use in me crying

I've done everything now I'm sick of trying

I've thrown away my nights and

Wasted all my days over you circle left

You go your way honey and I'll go mine

Left allemande and promenade down the line

I'll find somebody new we'll say

We're through and you won't matter anymore

FIGURE:

Heads square thru count 'em four hands

Do sa do that corner one time you know

We'll swing thru and then boys run right

Do a half tag trade and roll and then

Square thru three quarters round you go

Left allemande you swing your own

Promenade go round the land

Oh baby how you drove me crazy

I guess it doesn't matter anymore

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

DANCING THE BASICS

By Oliver Lutgen, Kealahou, Hawaii

Heads square thru four
While sides divide and star thru
Sides star thru again, trade by
Square thru four
California twirl, slide thru
Left allemande

Four ladies chain three quarters
Heads pass thru
Separate around one, make a line
Slide thru
Centers square thru three, pass thru
Left allemande

JUST A LITTLE FAITH

By Bob Young, Wilmington, Delaware

Head ladies chain across
Sides square thru four
Do sa do to an ocean wave
Spin chain thru, girls circulate one spot
Swing thru, recycle and sweep a quarter
Cross trail thru to the corner
Left allemande

Side ladies chain across
Heads square thru half
Do sa do to an ocean wave
Swing thru, boys run
Ferris wheel, centers pass thru
Square thru four hands, partner trade
Right and left thru
Star thru, do sa do to a wave
Spin chain thru, boys run
Wheel and deal
Left allemande

LYNN'S CONCOCTIONS

By Lynn Wright, Portland Oregon

Four ladies chain across
Heads half sashay, pass thru
Around one to a line
Square thru three quarters
Bend the line, right and left thru
Pass the ocean, double swing thru
Boys circulate, all eight circulate
Girls trade, recycle
Square thru three quarters
Left allemande

Four ladies chain
Heads flutter wheel, sweep a quarter
Pass thru, curlique
Walk and dodge, partner trade
Reverse the flutter, swing thru
Spin the top
All eight circulate, girls trade
Recycle, allemande left

SINGLE CIRCLE

By Jack Lasry, Hollywood, Florida

Heads square thru
Single circle to a wave
Boys trade, boys run
Wheel and deal
Left allemande

Heads square thru, swing thru
Boys run, boys fold
Single circle to a wave
Recycle, left allemande

Heads square thru, swing thru
Boys run, tag the line right
Girls fold
Single circle to a wave
Boys trade, boys run
Bend the line, slide thru
Left allemande

Heads lead right circle to a line
Star thru, pass thru, boys fold
Single circle to a column
Eight circulate, boys run
Trade by, left allemande

SINGING CALL

KING OF THE ROAD

By Gary Shoemake, Carrollton, Texas

Record: Chaparral #303, Flip Instrumental with Gary Shoemake

OPENER, MIDDLE BREAK, ENDING

Walk around your corner see saw your pet
Join hands circle left around you bet
Men star right roll it one time around
Left allemande your corner then
Weave that ring

Smokin' old stogies baby I have found
Do sa do then you promenade on down
Cause I'm a man of means by no means
King of the road

FIGURE:

Head two couples promenade half way round
Down middle right and left thru
Take your baby home
Square thru and get me four
Go walking round that way
Right and left thru turn the girl
Then rollaway pass thru U turn back
Swing that corner there
Left allemande new corner
Then promenade that square
Cause I'm a man of means by no means
King of the road

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

POPULAR EXPERIMENTALS

By Jack Lasry, Hollywood, Florida

Heads square thru four hands
Touch a quarter
Walk and dodge, chase right
Boys run, pass thru
Wheel and deal
Double pass thru
Track II, girls trade
Recycle, left allemande

AROUND THE CLOCK

By Trent Keith, Memphis, Tennessee

Heads square thru
Right and left thru
Swing thru, men run
Wheel and deal, sweep a quarter
Curlique, coordinate
Wheel and deal, sweep a quarter
Curlique, coordinate
Ladies trade, wheel and deal
Sweep a quarter, slide thru
Left allemande

SOME BY JOE

By Joe LeBoeuf, Orange, Texas

Heads square thru, swing thru
Men run, crossfire
Coordinate, ferris wheel
Centers pass thru
Right and left thru, veer left
Crossfire, coordinate
Ferris wheel, centers pass thru
Right and left thru
Pass to the center, zoom
Centers pass thru
Right and left thru, dive thru
Square thru three quarters
Left allemande

Heads right and left thru
Square thru, on third hand curlique
Men run, pass the ocean
Explode the wave, trade by
Swing thru, spin the top
Right and left thru
Pass thru, bend the line
Right and left thru, pass thru
Chase right, men run
Right and left thru
Curlique, cast off three quarters
Fan the top, swing thru
Men run, bend the line
Right and left thru
Flutter wheel, sweep a quarter
Star thru, right and left thru
Square thru four hands
Right to partner, pull her by
Left allemande

BIT OF EVERYTHING

By Jack Lasry, Hollywood, Florida

Heads lead right circle to a line
Right and left thru
Dixie style to an ocean wave
Boys cross run, boys circulate
Girls trade, recycle
Dive thru
Square thru three quarters
Left allemande

Heads lead right circle to a line
Pass thru, tag the line
Cloverleaf, double pass thru
Centers in cast off three quarters
Star thru, left allemande

Heads square thru
Step to an ocean wave
Scoot back, girls circulate
Boys trade
Spin the top to an eight hand wave
Grand swing thru
Boys run, bend the line
Square thru three quarters
Trade by, left allemande

SINGING CALL

NEW MOON

By Billy Lewis, Barry, Texas

Record: Kalox #1224, Flip Instrumental with
Billy Lewis

OPENER, MIDDLE BREAK, ENDING

Allemande left your corner
Turn a right hand around your own
Four ladies promenade inside the ring
Get back home do a do sa do left allemande
Come on back sides face grand square
You promised with a new moon
You'd be coming back to me
But many moons have passed and
I'm waiting patiently
There's a new moon over my shoulder
And an old love still in my heart
FIGURE

Heads square thru four hands you go
All the way then right and left thru
Why don't you swing thru and then
Oh those boys trade again boys run
Tag the line turn to the right you know
Couples circulate move up left allemande
Walk by one swing the next and
Promenade the land
There's a new moon over my shoulder
And an old love still in my heart

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

AMMUNITION

Four ladies chain

Sides pass thru and stay facing out
Heads pass thru and separate
Left allemande

Heads pass thru, separate

Around two make a line of four
Go forward up and back like that
Right to the opposite, box the gnat
Go right and left thru
Pass thru, bend the line
Star thru, right and left thru
Dive thru, square thru four
Separate go round two
Lines of four go up and back
Right to opposite, box the gnat
Go right and left — allemande

Heads ladies chain

Heads right and left thru while
Sides promenade three quarters
Heads square thru four
New sides promenade three quarters
New heads square thru four
New heads face right go single file
Three quarters round the outside ring
When you get there — left allemande

Sides promenade three quarters

Heads square thru four
New sides promenade three quarters
New heads square thru four
New sides promenade three quarters
New heads square thru four
New sides promenade three quarters
New heads square thru five
Man alive! Left allemande

Number one couple swing for me

Split to the sides and circle three

(Number one man goes to couple 4 and number one lady goes to couple 2)

Heads break to lines of three

Forward six and back you go
Forward again and do sa do
Forward again hands held high
Make three little arches in the sky
Couple number 3 dive thru for me
Separate and go around three
Home you go and do sa do
Two and four diagonally
Right and left thru
Number one go home alone
Swing your partner and don't you roam
Two and four cross trail thru
Left allemande

Side couples right and left thru

Side two ladies chain

Roll away half sashay, star thru

Number one couple California twirl

Number four couple California twirl

All face your partner, back away

Go forward up and back like that

All four couples do sa do

First old couple do sa do

Shortest couple do sa do

Tallest couple do sa do

Youngest couple do sa do

Prettiest couple do sa do

(all four couples usually do this one!)

All swing your partner

Promenade home

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SINGING CALL ADAPTATION

SUMMER SOUNDS

As called by Missy Schlomer, Hoffman Estates, Illinois

Record: MacGregor 2051

OPENER, MIDDLE BREAK, CLOSER

(Circle left)

Listen to the music of the carousel

The ting-a-ling-a-ling of the ice cream bell

Allemande left your corners,

your partner do sa do

Men star left — it's once around you go

When you meet your honey,

you do sa do around

Left allemande the corner,

come home and promenade

Here comes summer sounds

The summer sounds I love

FIGURE

Heads (Sides) right and left thru

and turn your pet

Then cross trail back to an allemande left

Box the gnat with partner, pull her right by

Left allemande to a grand old right and left

When you meet your honey

you do sa do around

Go back and swing the corner lady,

promenade the town

Here comes summer sounds

The summer sounds I love

TAG

The summer sounds I love

SEQUENCE: Opener, Figure twice, Break, Figure twice, Closer, Tag.

THE NEW

X-95

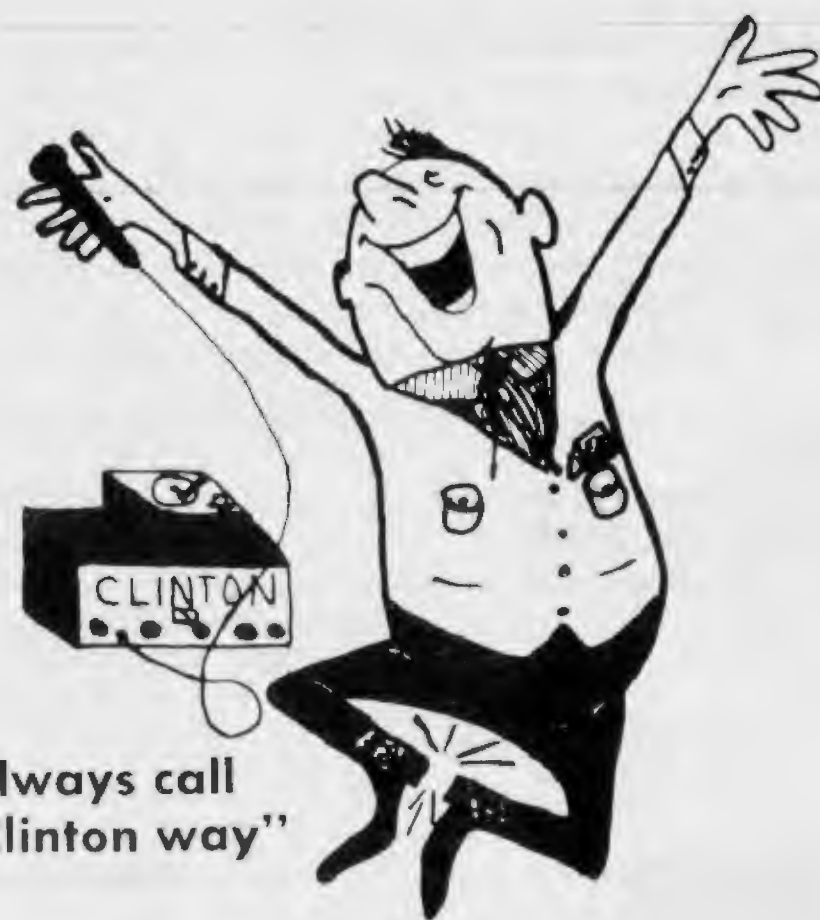
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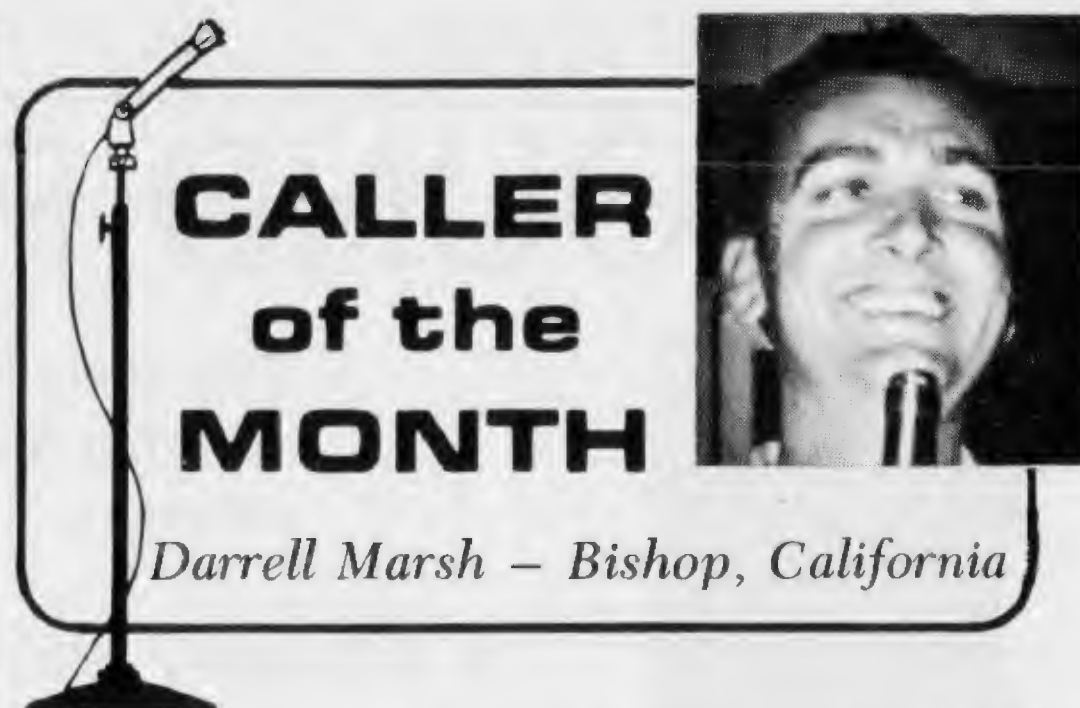
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Edited and Published by
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Darrell Marsh - Bishop, California

THE SPRIGHTLY SQUARE DANCE music fills the air, the melodious and compelling voice attracts both square dancer and spectator as they hurry to dance under the stars in Death Valley. From the Eastern side of the Sierra Nevada, Darrell Marsh, caller for the Calectric Squares of Bishop, California, draws the dancers onto the floor with his contagious enthusiasm.

Darrell and his wife, Mollee, started dancing in 1961 with the Ball and Chains in Hayward. Bitten by the calling bug, Darrell soon attended a school for callers in the area. His first group was a teenage club, the Buttons and Bows in San Leandro, followed by an adult club, the Night Hawks, in Fremont. His working schedule prevented his calling for several years, but when the Marsh family moved to Bishop in 1967 he became the caller for the Calectric Squares.

While Darrell owns and operates an automotive repair shop in Bishop, he has found time to lend his support to new callers. He has called for several clubs in his home area.

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Distributed by Corsair-Continental Corp.



FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Do you know of any deaf dancers?

Bob Krauth

7020 E. Arrowhead

Tucson, Arizona 85717

If any of you can help Bob, just send him the information. We'd appreciate a copy for our files to keep them complete — Editor.

Dear Editor:

My wife and I would like to put in a word of thanks to the Cherokee Squares in Hardy, Arkansas, and to caller, Gene Trimmer. The Cherokee Squares have a very nice dance hall, well kept, and all the members are to be congratulated for their friendliness and "make you feel at home" attitude.

Fred and Alice Rosenberger
Blythe, California

Dear Editor:

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tions asked when folks are in doubt. Referring to Ed Foote's letter (June, 1978), in Ed's opinion "swat the flea" was the traditional terminology. I believe he is mistaken and would like to explain. In 1947 Al Bades was the caller for the Do-Ci-Do Club in North Hollywood, California. Because of his duties with Technicolor, he could no longer call for the club and I was asked to step in and fill the shoes of a man who, as I understand it, was at one time the Colorado State Champion Caller, and was also a protege of Pappy Shaw. Al had new material

which I had never heard of and which I had to get busy and learn. This is when I was first introduced to "box the gnat" and "box the flea" plus "do paso" and "do sa do." "Box the gnat" and "box the flea" were executed by two facing couples and the call went like this: Box the gnat, box the flea, box that pretty girl back to me; box the apple, box the pear, box that pretty girl over there. . . . The first time I ever heard "swat the flea" was after the Northern California Callers used this terminology in their notes after their organization



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was formed. At the time I wondered why they didn't call it "box the flea" as all of the Southern California callers did. This is why I firmly believe that "box the flea" was the traditional terminology. CALLERLAB should have the complete information on these movements before making any decision or definition changes that have the tendency to create confusion. . . . As I remember, our standardization committee of the Southern California Callers Association standardized "box the flea" as the correct terminology to be used by

all callers in the area.

Fenton "Jonesy" Jones
Glendale, California

Dear Editor:

It was a real pleasure to see Cal Golden's picture on the cover of SQUARE DANCING magazine (July, 1978) and to learn that he had been inducted into the Square Dance Hall of Fame. The honor was deserved, in my opinion, and came to a fine personality in square dancing as well as a great person. Cal's contribution to square dancing is immeasurable and

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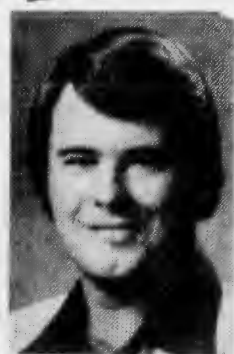
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will continue to make a tremendous impact for years to come. Wanted to express my personal pleasure to you and your co-workers on a job well done — in square dancing and in the honor conferred on Cal. Best wishes, good calling and dancing.

M. J. Timbs
Hot Springs, Arkansas

Dear Editor:

Cal Golden's many friends and admirers in his home state of Arkansas are proud and happy that this dedicated square dance caller, teacher, and leader has been inducted into the Square Dance Hall of Fame. National recognition of his efforts, success, and contribution to the square dance activity, both in this country and abroad, is well deserved. We are proud and happy to join in congratulating Cal and his wife and partner, Sharon. They have worked diligently for many years in promoting, upgrading, and improving the quality of square dancing and are worthy of this special honor.

Guy and Mildred Wilkinson
Hot Springs, Arkansas

Dear Editor:

In looking back on ten years of square dancing — seven of them being a local caller's wife, I sometimes wonder if we really appreciate how hard and long our traveling callers work to give us such fabulous special nights. My thoughts go back ten years and I find many top callers who have touched my life and given me special evenings to remember. We dancers all give our local callers thanks, gifts and parties, etc. But how many of us remember to go up to the traveling caller and say thanks? So for those like me who forget, I'd like to say thanks to all of them and in particular to Cal Golden,

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for being the first traveling caller I danced to; to Ernie Kinney who taught me everything left handed and laughed at my mistakes; to Chris Vear for his honest comments on square dancing, even though he knows he might lose friends, and for being my English pal; to Nelson Watkins, Frank Lane and Chuck Bryant for always calling a good dance; to Bill Davis and Ed Fraidenburg for the hours of brainwork that goes in to giving us such interesting moves; to Dick Houlton who puts up with my stupidity at his workshops, and still smiles; to

Marv Lindner who is so much fun; to Gary Shoemake, Don Franklin, Ken Bower and Wade Driver for giving us ladies something good to look at and for their marvelous records; and lastly to Marshall Flippo for being so special and, unfortunately, so loved by everyone you can't get a date on his calendar. My final thought — please, fellas, don't book so far in advance. Your smaller town clubs love you, too, but they can't plan five years ahead. And who knows, we may not live that long.

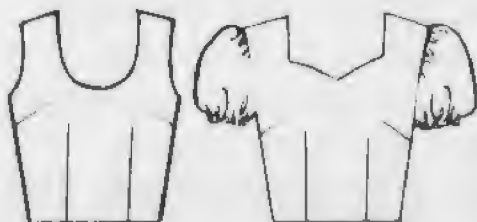
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Dear Editor:

Again we hear the complaint that one cannot come back to square dancing after an absence, without finding the "rules" greatly changed — this time by Al Abbott of Detroit. Well, I don't think he makes a fair comparison by citing bowling, golf and tennis, where there are commercial enterprises that will "sell" you their time and facilities. Moreover, those sports do not require the cooperation of seven other people — only two, at most, as in tennis, or three others as in bridge. In point of actual

fact, if your old bridge club were to allow you back after several years, you would find yourself totally outclassed. It isn't just the question of "rules" changes, it is a fact that "styles" of playing would keep you from enjoying bridge after a lapse of years. To come right down to it, the returnee to square dancing will find the same "rules" (figures) as when he left the scene, but only in a beginner class which led to a low level social square dance club. In such a milieu, the returnee should feel right at home. However, if pride demands that he be



Rocky Strickland



Billy Lewis



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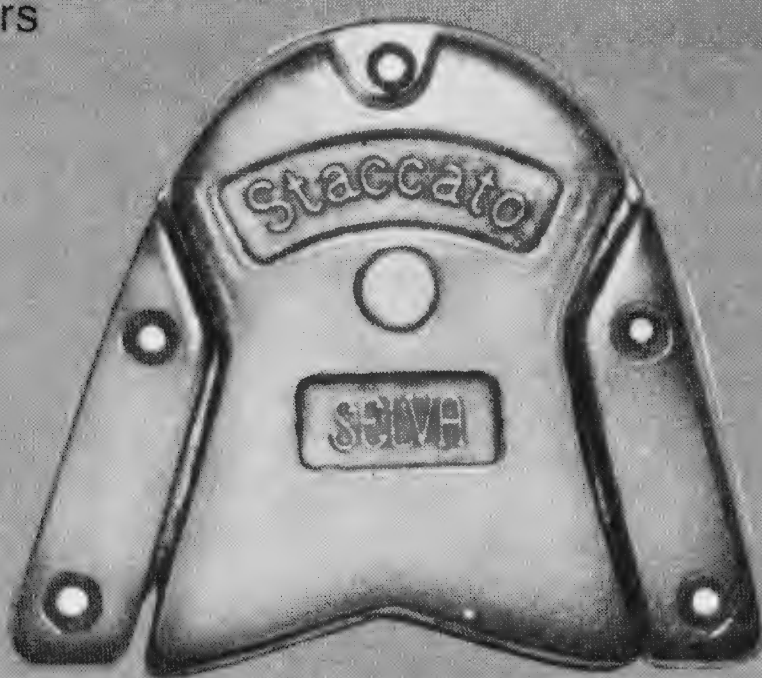
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accepted into the mainstream right away, of course such a person would find things are different. But it's not a "change of the rules," as Al Abbott suggests — it's just that there is *more*. That is the difference! But it's FUN at any level.

Allen Conroy, M.D.
Novato, California

Dear Editor:

Is there any way that the order forms could be inserted in your magazine to avoid having to cut up a page? Think it might be much more

conducive to placing orders promptly.

Eric and Jan Munch
Franklin Park, Illinois

It's a good idea and we'll try it out this month to see how it works. — Editor.

Dear Editor:

Thank you for a marvelous magazine. A few of our club members get it each month and really enjoy it.

Kathleen Grogan
Albany, West Australia

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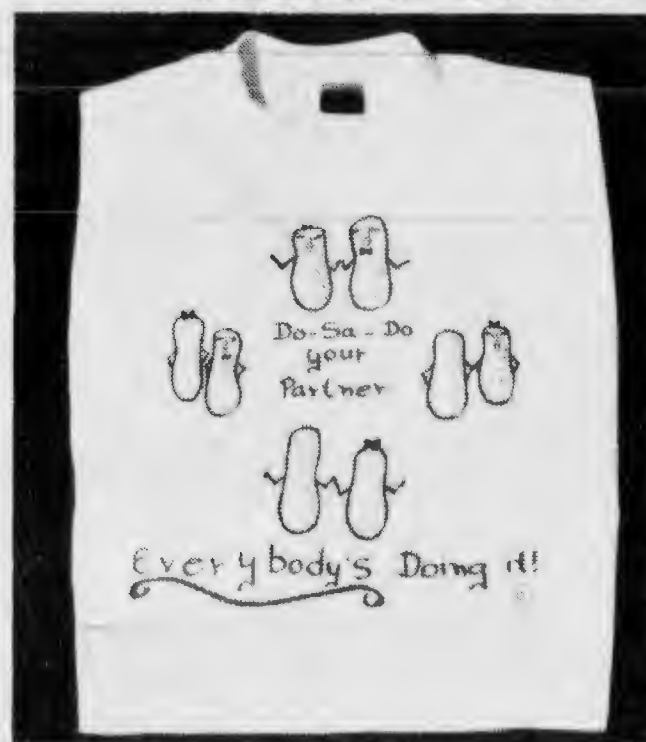
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SINGING CALLS

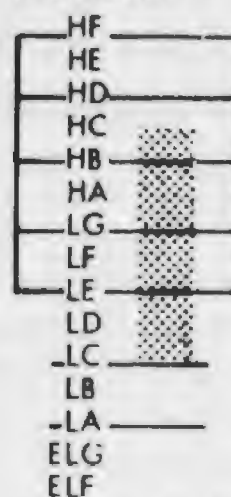
JUST HANG LOOSE — Hi-Hat 494

Key: E Tempo: 128 Range: HC Sharp LB
Caller: Dick Waibel

Synopsis: (Opener) Circle left — left allemande — promenade — ladies lead single file — girls backtrack — swing partner — promenade (Break) Sides back to back — star prowl — four ladies chain — chain back — promenade (Figure 1) Heads flutter wheel — sweep a quarter — pass thru — do sa do — make a wave — girls trade — girls run — tag your line — face right — couples circulate — ferris wheel — double pass thru — leads partner trade — swing corner — promenade (Figure 2) Sides flutter wheel — sweep a quarter — pass thru — star thru — pass thru — tag your line — face in — touch a quarter — boys run — eight chain four — swing corner —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

promenade.

Comment: An Hawaiian feel on the record as supposedly intended. Figure is danceable and overall acceptance was average by dancers. Rating: **

KING OF THE ROAD — Chaparral 303

Key: B Flat & B

Tempo: 128-136

Range: HE Flat

Caller: Gary Shoemake

LE Flat

Synopsis: Complete call printed in Workshop.

Comment: Change of tempo plus established tune due for a new recording makes this a good release. Speed on figure excites the dancers and makes them move. Not difficult movements. Rating: **+

WILD ABOUT HONEY — Chaparral

Key: G & A Flat **Tempo:** 130 **Range:** HC

Caller: Jerry Haag

LC

Synopsis: (Opener and Ending) Sides face grand square — circle left — left allemande — promenade (Break) Four ladies chain three quarters — rollaway — circle left — left allemande — weave ring — promenade (Figure) Heads square thru four hands — do sa do — swing thru — boys trade — run now — bend the line — right and left thru — flutter wheel — reverse flutter — promenade.

Comment: Nice tune with danceable figure. Use of different break in middle of dance adds to this otherwise easy dance. On called side the two voices assist in the reproduction. Rating: **+

I'M A BELIEVER — Bren-Don 101

Key: D **Tempo:** 124

Range: HA

Caller: Don Whitaker

LA

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — left al-

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lemande — weave ring — do sa do — promenade (Figure) Head couples promenade half way — down middle square thru four hands — right and left thru — veer to left — ferris wheel — centers square thru three hands — swing corner — promenade.

Comment: Tune seems slow in tempo for this new company. Average figure in the choreography. Instrumental offers a new band which features guitar leads. Good start. Rating: *+

FOOLS FALL IN LOVE — Hi-Hat 493

Key: F **Tempo:** 128 **Range:** HC
Caller: Ernie Kinney **LC**

Synopsis: Complete call printed in Workshop.
Comment: Nice flowing dance with pleasant musical accompaniment. Range may seem too high when listening to Ernie but it is not hard to handle. Rhythm on instrumental gives a feeling of smoothness. Rating: **+

ROCKIN PNEUMONIA AND BOOGIE WOOGIE FLU — Chaparral 503

Key: C **Tempo:** 130 **Range:** HE
Caller: Ken Bower **LE**
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — prom-

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- C-503 (new) PNEUMONIA &
BOOGIE WOOGIE
FLU** Flip Inst.
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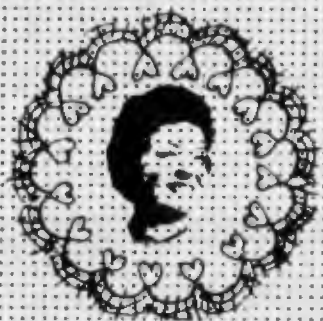
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(Into My Step)**
Flip Inst.
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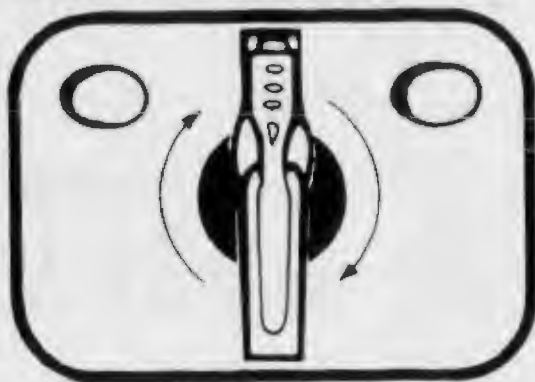
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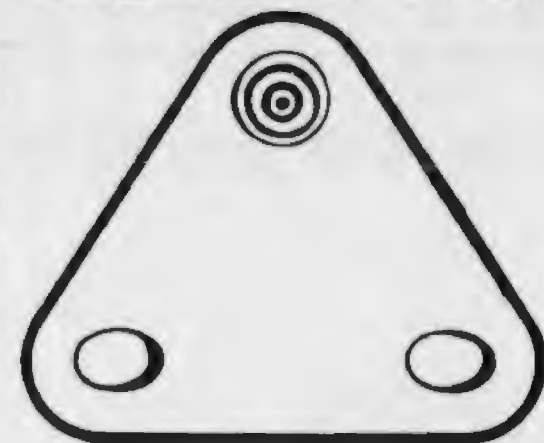
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enade (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — do sa do corner — eight chain four — do sa do — promenade.

Comment: A really boogie woogie feel on this number with relaxed movements that are not difficult to dance. Very good instrumental with amusing and very good fill in patter. Good dancer response. Rating: **+

LIGHT IN THE WINDOW — Bren-Don 102

Key: F Flat **Tempo:** 130 **Range:** HB Flat
Caller: Don Whitaker **LB Flat**

Synopsis: (Break) Four ladies chain — rolla-

way — circle left — four ladies rollaway — circle — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — curlique — walk and dodge — chase right — boys run — pass the ocean — recycle — swing corner — promenade.

Comment: This reviewer believes that "Light in the Window" has been released so many times it would make for poor sales. This new company has a nice instrumental with above average figure on this release. Companies should consider availability of records.

Rating: *+



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Distributed by Corsair-Continental Corp & Twelgrena, Inc.

BLUE IS THE COLOR — Blue Star 2065

Key: F & G Tempo: 130 Range: HC
Caller: Marshall Flippo LC

Synopsis: (Break) Join hands circle left — walk around corner — see saw own — gents star right — left allemande corner — weave ring — swing — promenade (Figure) Heads promenade halfway — down middle to curlique — boys run right — square thru three quarters — trade by — do sa do — swing thru — boys trade — turn thru — left allemande new corner — promenade.

Comment: For your knowledge Flip's name was accidentally left off of the label copy, but who

doesn't know his voice? Easy dance movement. This reviewer wonders if Flip is recording in a studio. His last two releases are O.K. but not as clear as usual. Rating: **

SWEET WATER TEXAS — Blue Star 2063

Key: G Tempo: 130 Range: HD
Caller: Lem Gravelle LD

Synopsis: (Break) Circle left — men star right — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — tag the line — face right — wheel and deal — turn thru — left allemande

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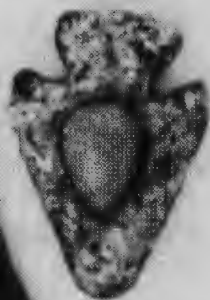
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NQ—3



— do sa do — promenade

Comment: A real western tune with average figure usage. Music has strong beat with fiddle lead alternating with guitar. Rating: *+

GOLD AND SILVER — Blue Star 2064

Key: C Tempo: 130 Range: HC

Caller: Dave Taylor LB

Synopsis: (Break) Walk around corner — see saw own — join hands circle left — allemande corner — do sa do own — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — lead to right — right and left thru — circle four — side gents break

— go forward and back — slide thru — square thru three hands — swing — promenade.

Comment: A tune that was due for revival. A smooth recording instrumentally with established basic movements for danceability. Nice instrumental by Blue Star. Rating: **

IT'LL HELP TO DRIVE YOUR TROUBLES AWAY — Bee Sharp 110

Key: A Tempo: 132 Range: HA
Caller: Bob Stoops LC Sharp

Synopsis: (Break) Circle left — left allemande — home box the gnat — four ladies promenade — turn partner right — corner left al-

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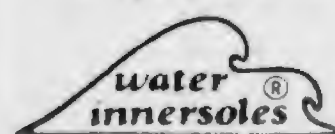
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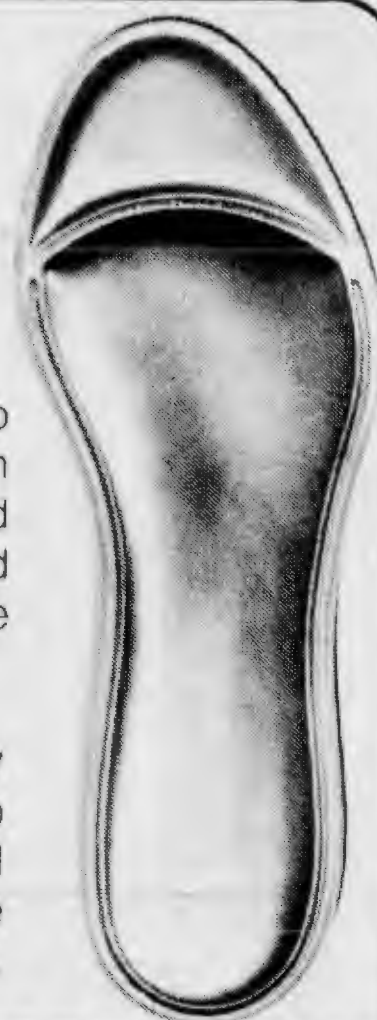
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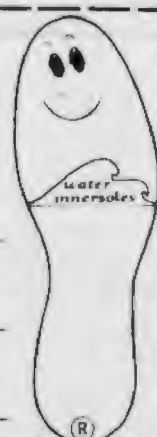
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lemande — come back promenade (Figure)
Head couples promenade halfway — into
middle right and left thru — flutter wheel —
sweep one quarter more — pass thru — right
and left thru — swing thru — swing thru again
— boys run right — promenade.

Comment: Nice calling by Bob with dual voices
in different portions on called side. Good
choreography and dancers seemed to enjoy
the movements. Instrumental is average with
banjo and guitar leads. Rating: **

DO YOU KNOW YOU ARE MY SUNSHINE —
Red Boot 236

Key: F, G & A

Tempo: 130

Range: HC Sharp

Callers: Johnny Jones, Don Williamson,
Mike Hoose **LC**

Synopsis: (Break) Four ladies promenade —
box the gnat at home — do sa do — join hands
circle — left allemande — weave ring — swing
— promenade (Figure) Four ladies chain
across — heads promenade halfway — sides
star thru — do sa do — make a wave — ping
pong circulate — extend the tag — swing thru
— girls turn back — boys trade — prome-
nade.

Comment: An unusual record in many respects,
with three callers sharing the microphone.
Figure is O.K. with ping pong circulate. Above
average music but the fun of the release is the
special bass effects. Rating: **+

SOMETIMES — Red Boot 235

Key: D Flat Tempo: 128 Range: HB Flat
Caller: Bob Van Antwerp **LA Flat**

Synopsis: (Break) Allemande corner — turn
partner right — men star left — turn partner
right — ladies promenade — do sa do partner
— left allemande — promenade (Figure)
Heads lead right — circle — make two lines —
forward and back — slide thru — swing thru —
boys run right — girls trade — couples trade
— bend the line — star thru — pass thru —

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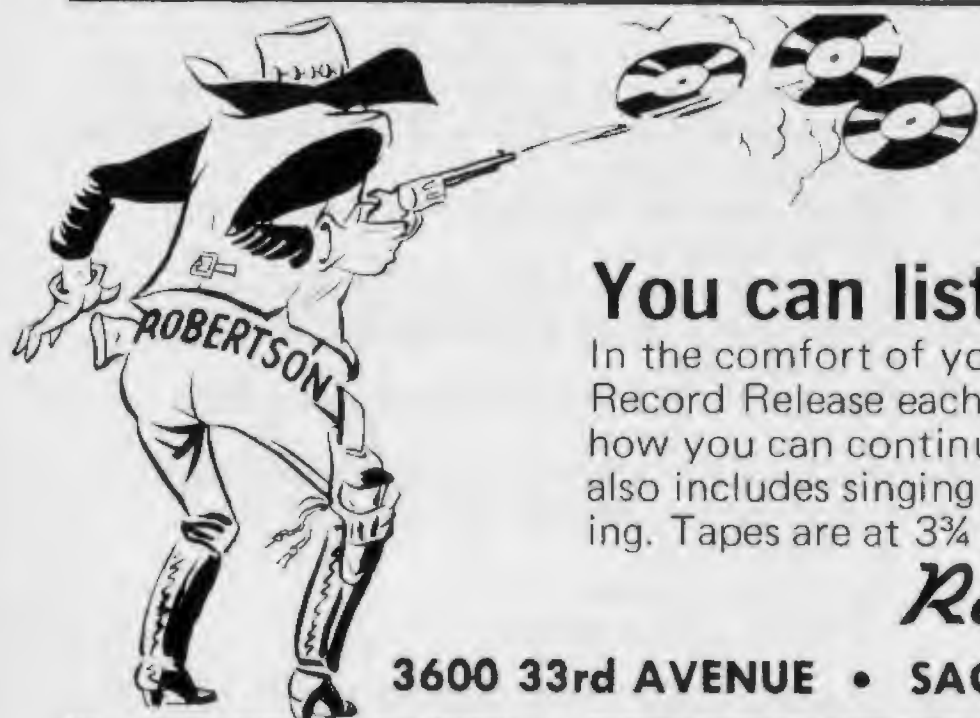
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Singing Calls (New)

RR-117 All Wrapped Up In You by Wade Driver

RR-118 I'm Just a Redneck in a Rock and Roll Bar
by Wade Driver

RR-119 Good Hearted Woman by Wade Driver
& Pat Barbour

RR-120 Expert At Everything by Kip Garvey

CD-210 What If We Were Running Out of Love
by Les Main

CD-211 Don't It Make Your Brown Eyes Blue
by Rusty Fennell

CD-212 Mexican Love Songs by James Martin

CD-213 I've Been to Georgia on a Fast Train
by Tony Sikes

CD-214 Old Time Loving
by Mike Litzenberger

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swing corner — promenade.

Comment: Nice to have Bob recording again. A very smooth dance execution with good choreography. Red Boot music is fine. A good dance for the middle of the evening relaxer. Rating: **+

BECAUSE I LOVE YOU THAT'S WHY
— C Bar C 539

Key: C **Tempo:** 130 **Range:** HA
Caller: Clyde Wood **LG**

Synopsis: (Break) Heads ready grand square — (Figure) Heads square thru four hands — meet corner — touch three quarters — roll — swing thru — boys run right — four couples ferris wheel — right and left thru — square thru three hands — swing corner — promenade.

Comment: Fine music. Words in the dance will need to be metered better for easy use by callers in some places. Choreography is above average with Touch 3/4 and Roll, Close timing in places. Rating: *+

EMMY LOU — Dance Ranch 647

Key: C **Tempo:** 130 **Range:** HG
Caller: Ron Schneider **LG**

Synopsis: (Break) Four ladies chain three quarters — chain back — join hands circle — face corner slide thru — roll to a right and left grand — do sa do — promenade (Figure) One and three square thru four hands — corner do sa do — make a wave — girls trade — spin the top — boys run — wheel and deal — reverse flutter with left hand — slide thru — swing corner — promenade.

Comment: The label is reversed on this release by accident. Not one of Ron's best but above average on the danceability. Key seems lower than usual for Ron. Rating: **

NEW MOON — Kalox 1224

Key: E Flat **Tempo:** 124 **Range:** HD Flat
Caller: Billy Lewis **LA Flat**

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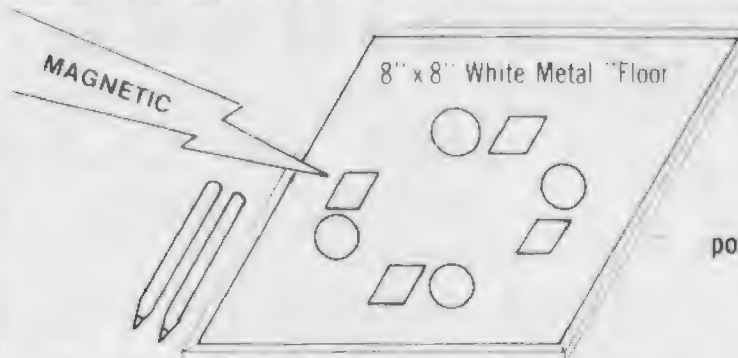


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Synopsis: Complete call printed in Workshop.

Comment: A slow tempo that may want to be
adjusted for different groups. A good old tune
and done nicely by Billy with the help of C.O.-
Rating: **+

SEND HER ROSES — Bogan 1305

Key: D **Tempo:** 130 **Range:** HC Sharp
Caller: Tommy White **LC Sharp**

Synopsis: (Break) Walk around corner — see
saw own — join hands circle — men star right
— left allemande — weave ring — do sa do —
promenade (Figure) One and three right and
left thru — star thru — pass thru — curlique —

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follow your neighbor and spread — wheel and
deal — swing corner — left allemande — do
sa do — promenade.

Comment: A nice melody in this tune with the use
of follow your neighbor and spread move-
ment. The call is nicely given. Music is
average. Rating: *+

IT DOESN'T MATTER — Chinook 015

Key: E **Tempo:** 132 **Range:** HB
Caller: Randy Dibble **LB**

Synopsis: Complete call printed in Workshop.

Comment: Good beat with above average
dance. Nice job by Randy. Dancers will keep



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C-502 UGLY ARNIE/SASSY Hoedown

C-1001 AMANDA WALTZ
cued round by Lloyd & Elise Ward

C-1002 OH LONESOME ME
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moving on this number. Break and closer offers different time arrangement adding spice to dance. Rating: **

GLORY HALLELUJAH — Lore 1166

Key: G Tempo: 132 Range: HB
Caller: Nick Hartley LB

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — girls flutter wheel — sweep a quarter more — pass thru — right and left thru — dive thru — square thru

three hands — swing corner — promenade.

Comment: Low recording level on this release. A tune that has been on the market many times but still may have been missed by some callers. It's a "rouser" if caller needs to add to his case. Rating: *+

TAKE MY LOVE TO RITA — Bogan 1304

Key: F & G Tempo: 130 Range: HC
Caller: Otto Dunn LC

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples

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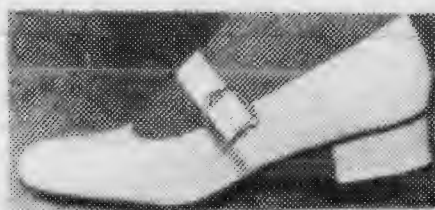
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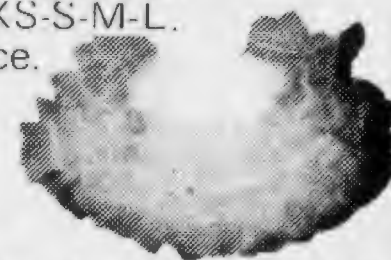
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- LM 126 All the Sweet by Bill Barner
- LM 125 You Can Have Her by Harold

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- LM 122 She's My Rock by Jim
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- BC 105 Down On Bourbon St. by Bob
- BC 104 Everything I Touch by Bill Barner
- BC 103 Magic of the Rain by Bob
- BC 102 Square Dance Man by Larry Letson

square thru four hands — do sa do corner — swing thru — boys run right — bend the line — right and left thru — flutter wheel full around — slide thru — swing corner — promenade.

Comment: A down Mexico way type of dance with average music. Easy calling for callers. Figure is Mainstream all the way with nothing difficult. Key change adds to flavor.

Rating: *+

MY FRIENDS ARE GONNA BE STRANGERS — Bee Sharp 109

Key: G Tempo: 130 Range: HD
Caller: John Eubanks LD

Synopsis: Four ladies chain three quarters — chain straight across — sides face grand square eight steps — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — ferris wheel into middle — right and left thru — roll a half sashay — turn thru — swing corner — promenade (Alternate figure) Heads square thru — do sa do — swing thru — boys run right — ferris wheel — right and left thru — roll a half sashay — turn back — swing corner — promenade.

Comment: An average western tune with chore-



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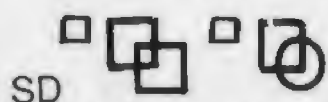
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ography featuring a ferris wheel. Music is not outstanding but offers heavy bass beat.
Rating: *+

WHERE YOU'RE GONNA BE — FTC 32036

Key: F Flat, E & F

Tempo: 124

Range: HC

Caller: Ed Fraidenburg

LB Flat

Synopsis: (Break) Four ladies promenade — home and swing — join hands make a ring — circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — corner do sa do — swing thru — boys run right — bend the line —

up and back — curlique — coordinate — wheel and deal — allemande left — promenade.

Comment: Little slower tempo than usual for relaxed pace. Coordinate is used in dance very nicely. The tune offers a change of key in the middle.
Rating: **

MAKES NO DIFFERENCE NOW — Lightning S 5034

Key: A Flat Tempo: 132 Range: HE Flat

Caller: Earl Rich

LE Flat

Synopsis: (Break) Four ladies chain across — chain home — join hands circle — left al-

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lemande — weave ring — do a do — prome-
nade (Figure) Heads square thru four hands
— corner do sa do — swing thru — boys run
right — half tag trade and roll — right and left
thru — swing corner — left allemande —
promenade.

Comment: Good rhythmic dance with average
figure. Earl's voice could have been increased
some for easy listening on the dance floor.
Muted trumpet adds flavor to an old tune re-
membered by many. Rating: *+

*This is a regular monthly feature of
SQUARE DANCING magazine.*

FLIP HOEDOWN

SMOOTH AND EASY — Chaparral 104

Key: B Flat

Tempo: 128

Caller: Ken Bower

Comment: For the patio dancers. Good use of
the 68 basics called by Ken with instrumental
availability for the callers. Rating: **

ELMER FUDD SPECIAL — Bren-Don 103

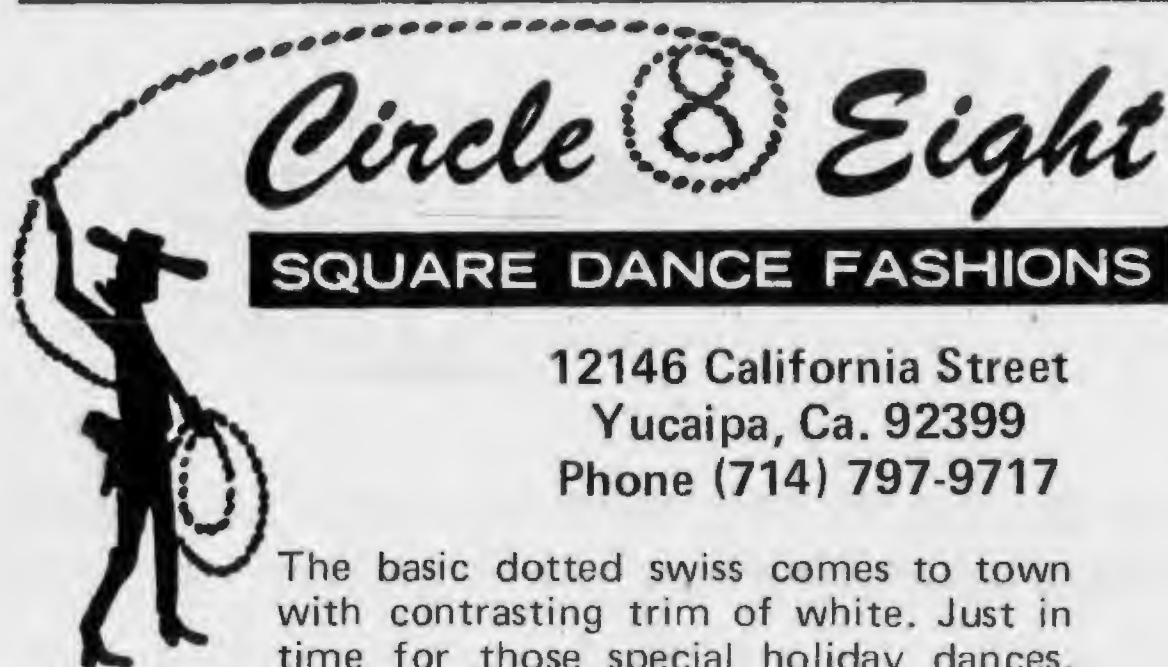
Key: A

Tempo: 134

Caller: Don Whitaker

Comment: Another patio record that has good

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IN MEMORIAM

Catherine McMorran of Ottawa, Ontario, passed away September 18. Along with her husband Angus, Catherine had been active in square dancing since 1950 and was a member of LEGACY and CALLERLAB. She will be greatly missed. Our sincere condolences to Angus and to Catherine's many friends.

CONVENTION FOLLOWUP


Square dancers recently enjoyed the exciting events of the 27th National Square Dance Convention in Oklahoma City. One of the highlights included an elaborate fashion display with 30 unique and beautiful dresses. As a service to and promotion of square dancing and square dance fashions, a set of 30 35mm slides showing each model in close detail is now available for purchase. For information write to Jon B. Petersen Photography, 628 East 3rd Street, Tulsa, Okla. 74120.

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Randy Ruffles' crinoline
Flies into outer space
The only time I mind is when
It flies into my face.

Railroad Ron

Railroad Ron would like a track
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Clarence Clown

A comic is a funny clown
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Presents

GAVEL & KEY

A Newsletter to the Presidents of Associations
and Editors of Square Dance Publications

GAVEL & KEY is a special type of newsletter. It's prepared several times a year since 1970 as a leadership service by SIOASDS (The Sets in Order American Square Dance Society) and it's directed to the presidents of all associations (dancers, callers and round dance leaders) and to the editors of all square dance publications. The **GAVEL**, of course, stands for the office of the presidents and the typewriter **KEY** is symbolic of the square dance journalists. The object of **G & K** is to communicate which, after all, is the prime purpose of SIOASDS. In the past such news as the Keokuk disaster, bulletins on the square dance commemorative stamp, early stories on the formation of **CALLERLAB** and **LEGACY**, were covered in this newsletter. **LISTENING POST** flashes requiring immediate leadership attention, as well as news of legislation affecting square dancing often reached association leaders first in **G & K**. This will continue to be its purpose in the months to come.

Up to now the newsletter has been printed and mailed out to just those on the current list of association presidents and publication editors. Because these groups are continually changing officers, quite frequently the various issues are never received by those for whom they are intended. There are always incoming presidents who need the information, outgoing presidents who wish to stay on the mailing list and quite a number of club presidents in areas where there are no associations who need the information.

As a solution we are making a trial run of including **G & K** as a part of **SQUARE DANCING** magazine. A majority of the current square dance leaders are subscribers and will get their copy by the first of the month. Those who are not subscribers will be sent complimentary copies *if* we have their current president's name and address. We'll be using **G & K** as our leadership-communicator and drop it in whenever there is news to pass along. From time to time it will replace the **HOT LINE** and any last-minute news will be inserted as **SQUARE DANCING** goes to press.

SMOOTH DANCING — HERE'S HOW TO PARTICIPATE. The goal of the new smooth dancing project is to help our square dancers become aware of the pleasures of dancing comfortably and in a uniform manner. As you have read in the earlier sections of this issue of **SQUARE DANCING**, the coming months will be devoted to a worldwide observance of dance style improvement. Focal point of the project will be the 28th Annual National Square Dance Convention next June in Milwaukee, Wisconsin. At the Convention special daily clinics will be featured to emphasize the importance of dancing smoothly and of eliminating rough and erratic dancing. It's also an opportunity for your association to participate in a mammoth cooperative campaign. Here is how it works.

All associations are invited to join the campaign by issuing a proclamation similar to

the ones endorsed by CALLERLAB, The Lloyd Shaw Foundation, LEGACY, The Overseas Dancers Association, The National Square Dance Convention and The Sets in Order American Square Dance Society. Here is a sample of the type of proclamation that will set the wheels in motion in your area:

(Your association) endorses the concept of SMOOTH DANCING in a uniform program of standardization and joins the leadership of other responsible square and round dance organizations in the observance and promotion of smooth and comfortable dancing to be highlighted during 1979. Smooth Dancing should then become the cornerstone and foundation for future square dance programs.

Caller associations are in an excellent position to devote a portion of their meetings to the practice of Smooth Dancing. If callers are to stress correct styling, it's appropriate for them to be able to dance well themselves. Callers can then be encouraged to spend more time in working on styling with their new dancers, to allow time to present proper styling with the basics they use in their workshops, and to offer styling pointers during the course of a dance to emphasize comfortable dancing and uniform styling.

Dancer associations, whose members feel that even if only one person drops out of square dancing or is injured because of rough or inconsiderate dancing it is reason enough to emphasize Smooth Dancing, will support the callers in their area. They may sponsor "smooth dancing demo squads" that are available to travel to clubs and classes to demonstrate correct standardization and comfortable styling.

Square dance publications are one of the keys to the success of the program. Articles, either originated by caller and dancer leaders in each area or reprinted from this or other publications, will take the styling tips into the homes of the dancers and point out both the pitfalls of rough dancing and the rewards of smooth and uniform dancing.

Please Note: If you will send us your proclamation, we will see that it is recorded with others we receive and we will forward a copy to the 28th National Square Dance Convention. A number of those proclamations received will be reprinted in SQUARE DANCING magazine. Follow-up steps will be outlined in your area publications, as well as in this magazine. We will be using as our guide the CALLERLAB basics and the several SIOASDS Illustrated Basic Movement Handbooks which provide definitions and offer special styling tips.

This is an excellent opportunity to add quality to our dancing, to improve our styling and to allow our dancers to become aware of the standards of styling in the activity.

CERTIFICATES OF EXCELLENCE. The unsung heroes in square dancing are those who have spent years in working up through the various club offices into association leadership categories and SIOASDS would like to help say "thank you" for years of unselfish labor. Certificates to show appreciation will be sent free of charge to any *association* whose current *president* is about to go out of office. We will need the name of the couple, the association, and the name and address of the person to whom the certificate should be sent for presentation. (If you'd like to help with the postage — great.)



BASIC LEVEL IDENTIFICATION: For years and years we have all been crying for a uniform system of club, class and convention hall identification. Now, thanks to the cooperative efforts of many hundreds of callers, we do have a workable system. Here are the guidelines as established by CALLERLAB. The letters in front of each plateau listing are the universally recognized symbols for each category. Note that all levels include the calls from each of the previous (earlier) plateaus.

CALLERLAB has identified the following Dance levels:

- B** Basic Level consisting of CALLERLAB list 1-39 (SIO list I-52 same basics)
- EB** Extended Basic Level consisting of CALLERLAB list 1-54 (SIO list 1-77)
- MS** Mainstream Level consisting of CALLERLAB list 1-69 (Same as SIO list 1-98)
- QS** Quarterly Selections consisting of MS plus the current Quarterly Selections
- +1** Plus One Level consisting of QS and the 12 calls listed in the +1 Program
- +2** Plus Two Level consisting of +1 and the 12 calls listed in the +2 Program
- A1** Advanced Level One consisting of +2 and the calls listed on the A1 list
- A2** Advanced Level Two consisting of A1 and the calls listed on the A2 list
- C1** Basic Challenge Level consisting of A2 and the calls from C1
- C2** Extended Challenge Level consisting of C1 and the calls from C2

It is not the intent of CALLERLAB to try to force anyone to call or dance at any particular level. Clearly, programs or levels beyond QS are not for all dancers. As a matter of fact, CALLERLAB encourages clubs and callers to provide dance programs aimed at the B or EB levels for those dancers who dance less frequently than once a week. CALLERLAB encourages clubs, callers and festivals to label their dances for the calls that are to be used in that hall. For instance if a hall (dance) is to be labeled QS, then the caller could use any call found in the Mainstream Program (MS) and the current Quarterly Selections. He should not use calls on the +1 or +2 lists. If, on the other hand, a hall is labeled +1 level, the caller can use all calls in the +1 list, the QS list and the MS list. He (or she) should not use calls from the +2 list even for a workshop. If the caller is workshoping a +2 call, the hall should be so labeled. In short, the hall should be labeled for the level of the list from which the most difficult call is selected.

PLOW YOUR SQUARE DANCE DOLLARS BACK INTO SQUARE DANCING.

Surprising though it may sound, square dance organizations quite frequently find themselves in the awkward position of having too much money. That's right, too much money! Perhaps it's because virtually everything square dancers decide to do works out successfully and all the labor is donated. Then, unless the sponsors have predetermined a need for the cash (buy public address equipment, build a hall, purchase a coffee maker etc.), they find it difficult to decide how the money is to be used. Here are a few suggestions that other square dance groups have used in the past. (1) Send a caller to a Callers' School. Scholarships quite frequently make it possible for a potentially promising caller to gain more knowledge. An expenditure of this type usually comes back to benefit the community. (2) A leadership clinic can often be sponsored by an association or a group of clubs in a given area. The money can be used to defray expenses of guest leaders from another area. (3) A square dance "home" that belongs just to square dancers is becoming a reality in a number of areas. Although not inexpensive, the advantages of having volunteer labor to help in the building should not be overlooked. These are but three of an endless number of suggestions, many of

which have been experienced by groups across the country. "The art of spending your money" is a topic we'll cover many times in future G & Ks.

Subjects for coming issues:

A STANDARD TERM OF OFFICE. It has been suggested that there would be a distinct advantage if square dance clubs were to observe a common fiscal year. If all clubs elected new officers in the spring, then the summer months prior to the opening of the square dance year in September could be devoted to concentrated leadership training. It might be that several associations working together could conduct weekend seminars in leadership training for new club officers, utilizing professional leadership instructors. There are certain advantages to a program of this type, and if the prime purpose of any association is to benefit its individual clubs and club members, then a project such as this might very well be seriously considered.

THE GROWING COST OF SQUARE DANCING \$\$\$ A longstanding boast of square dancers that this activity was so much less expensive than almost any other recreation may one day be in jeopardy. What are the reasons for price increases? How can we solve the problem of rising hall costs? What about caller fees? What about the tax situation as it applies to square dancing? All these are topics for future G & Ks.

TABOOS OF THE ACTIVITY. We hear concerns regarding the problems of contests, of drinking, and other elements that are hush-hush in American Square Dancing. What about them? Why are they important? How did they come about?

SQUARE DANCE INSURANCE — HOW DOES YOUR GROUP HANDLE IT? Various types of group insurance policies covering liability and other needs are of concern to associations, clubs etc. Are you interested in learning more about what other square dancers — callers — leader groups do on this score? We are conducting a survey, the results of which will eventually be a part of G & K. Let us know if you have peculiar insurance needs, if you have a workable program or if you are planning a program. We need your input in order to go after professional advice and suggestions.

SQUARE DANCE WEEK — was first coordinated in September, 1970, and the dates of the third Monday in September through the following Sunday were established by a poll made of associations throughout North America. Dates for 1979 will be September 17 - 23. Future issues will play up successful ideas of the past.

1978/79 SQUARE DANCE DIRECTORY. Hopefully this issue of Gavel & Key is being mailed to all the current association presidents and editors of area square dance publications. These would be the leaders whose names and addresses are listed in the most recent annual directory, a part of the August issue of **SQUARE DANCING**. Every effort is made to keep the listings correct. Some associations have established a permanent mailing contact which we will list each year instead of changing the name and address of each subsequent president. Special information volunteers as listed in every area have offered to provide dance information to visitors passing through or moving into their community. We have discovered over the years that these afford the best means of providing a directory service.

SQUARE DANCE DATE BOOK



- Nov. 3-4 — Weekend, Potawatomi Inn, Angola, Indiana
- Nov. 3-4 — Rocket City Roundup, Von Braun Civic Center, Huntsville, Alabama
- Nov. 3-4 — 4th Annual S/R/D Roundup, The Ranch House, Panama City, Florida
- Nov. 3-4 — S/D Festival, Blackwater Falls Lodge, Davis, West Virginia
- Nov. 3-4 — 18th S/R/D Convention, Cobo Hall, Detroit, Michigan
- Nov. 3-5 — 4th Annual Camp-O-Ree, Central Park Campground, Haines City, Florida
- Nov. 4-5 — Funtime Weekend, Marina Inn, S. Sioux City, Nebraska
- Nov. 5 — 5th Annual Golden Rocket Special, YWCA, Columbus, Ohio
- Nov. 5 — "NEFFA on Sunday" Contra Workshop, Girl Scout House, Concord, Massachusetts
- Nov. 10-11 — Death Valley '49er Encampment, Furnace Creek, Death Valley, California
- Nov. 10-12 — Round Dance Weekend, Hagley High School, Christchurch, New Zealand
- Nov. 11 — 10th Annual Fall Festival, Brashear High School, Pittsburgh, Penn.

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Nov. 11 — 5th Annual Callers' Festival, Civic Center, El Paso, Texas
 Nov. 17-18 — Autumn Holiday, Sheraton Biloxi Motor Inn, Biloxi, Mississippi
 Nov. 17-18 — Natural Bridge Festival, Natural Bridge, Virginia
 Nov. 17-18 — 16th Mid-South S/R/D Festival, Cook Convention Center, Memphis, Tennessee.
 Nov. 17-18 — Turkey Strut, Gatlinburg Auditorium, Gatlinburg, Tennessee
 Nov. 23-25 — Turkey Trot, Fairgrounds, Paso Robles, California
 Nov. 23-26 — Contra Dance Holiday, Ramada Inn, Binghamton, New York
 Nov. 24-26 — 1st Southland Stomp, Memorial Center, Hawthorne, California
 Nov. 26 — Fall Frolic, Fountain of the Sun, Mesa, Arizona
 Nov. 26 — Kactus Kickers 4th Annual Fiesta Ball, Community Center, Tempe, Arizona
 Nov. 27 — Float the Float Dance, Community Center, Oxnard, California
 Dec. 1-2 — 2nd Annual S/D Festival, Palo Verde High School, Blythe, California
 Dec. 10 — RDTA of So. Calif. Holiday Ball,

Martin's Hall, Anaheim, California
 Dec. 10 — Ridge Rambler Special, Al-lemmande Hall, Chattanooga, Tennessee
 Dec. 29 — Nearly New Year's Swinging Hometown Jamboree, Community Hall, Clearwater, Florida
 Dec. 30 — Holiday Break, Ramada Inn, Kingsport, Tennessee
 Dec. 31 — New Year's Eve Ball, Kaiser Steel Gym, Fontana, Calif.

IMPORTANT NOTE

On page 11 we've run a list of coming attractions to appear in SQUARE DANCING magazine during 1979. Those interested in placing display advertisements in any of these issues and those in charge of publicity for festivals, conventions, callers' schools, and institutes, are urged to get their space reservation requests, dates and information in to our office as early as possible. Please keep in mind that our deadlines for space reservations and any copy that is to be included in a particular issue is 2 months (60 days) prior to date of issue (the first of the month).

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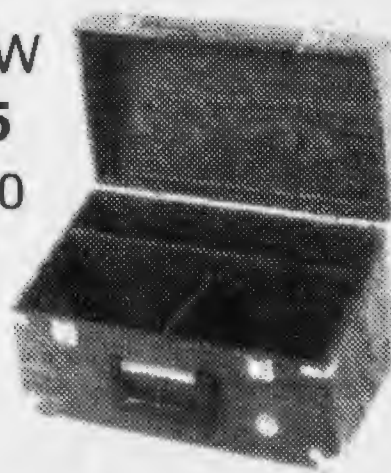
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